ART EXHIBITION CATALOGUES REPUBLISHED ON MICROFICHE

Published on microfiche by:

Chadwyck-Healey Ltd
21 Bateman Street
Cambridge CB2 1NB
England

Somerset House
417 Maitland Avenue
Teaneck, NJ 07666
USA

Date of publication of master: 1977

Series: The purpose of this series is to make available those catalogues that have lasting interest through their text or their illustrations. Catalogues and cumulations of titles in the series are available from the publishers.

Serial numbers: Each title is identified by a three part serial number. The first part of the serial number designates the sales list in which the title was first announced. The second part indicates the agent of publication, i.e. the museum, gallery or organisation that was responsible for the publication of the catalogue. The third part of the serial number is the number allotted to that title.

Copyright: Filmed by permission of the copyright holders. The microfiche edition is the copyright of Chadwyck-Healey Ltd.

Technical data:

Producing laboratory: Chadwyck-Healey Ltd, Cambridge, England

General

THREE CENTURIES OF

Niagara Falls

Oils, Watercolors, Drawings and Prints

May 2 through September 7, 1964

THREE CENTURIES OF

Niagara Falls

Oils • Watercolors • Drawings • Prints

THE BUFFALO FINE ARTS ACADEMY **ALBRIGHT-KNOX ART GALLERY** *BUFFALO, NEW YORK*

©1964 The Buffalo Fine Arts Academy

Cover: Thomas Chambers (American, active 1820-1840)
Niagara Falls, ca. 1820-1840

Lent by Wadsworth Atheneum, The Ella Gallup Sumner and Mary Catlin Sumner Collection

Foreword

In assembling this exhibition of oils, watercolors, drawings and prints of Niagara Falls, the Albright-Knox Art Gallery has discovered that in spite of the limited subject matter the works selected reveal a wide diversity in style and means of expression. *Three Centuries of Niagara Falls* presents this subject in all of its many facets and even offers examples of its use in the commercial arts for posters, cartoons and music covers.

As Niagara Falls has long been of international interest we have timed our show to run concurrently with the New York World's Fair. Many of the visitors drawn to the Fair will doubtless want to make a trip to see this great spectacle and as the Gallery is situated a scant eighteen miles from the Falls we feel that it is appropriate to offer to the public a pictorial representation of this world-renowned spot.

In organizing this exhibition we are indebted to many people. We especially wish to mention our sponsors The Carborundum Company, the Niagara Mohawk Power Corporation, the Marine Trust Company of Western New York and The Seymour H. Knox Foundation, Inc., for their financial contributions which have made the exhibition possible, and to thank the many lenders whose generosity is greatly appreciated. We also want to thank Carl Carmer for his introduction to the catalogue and all those who have agreed to serve on the Honorary Committee. The Members' Advisory Council of the Albright-Knox Art Gallery headed by the Chairman, Dr. Charles U. Lowe, has been of great help in cooperating with the Gallery staff in every way.

We are grateful to Joan P. Mills of *American Heritage;* Dr. Edgar Breitenbach and Dr. Alan Fern of The Library of Congress; Paul Mills of the Oakland Art Museum; Robert Vose, Jr. of Vose Galleries of Boston; Mrs. Annemarie H. Pope of the Smithsonian Institution; Alfred V. Frankenstein of the *San Francisco Chronicle;* Mrs. Ivan Hekimian; Chase Viele; Robert M. Murdock and Samuel C. Miller for their help in locating pictures and supplying general information.

Our particular thanks are due to Miss Ursula N. Eland, Curatorial Assistant, who has worked tirelessly and diligently for many months in assembling the exhibition and compiling the catalogue.

Gordon M. Smith
Director

Directors

BOARD OF DIRECTORS OF
THE BUFFALO FINE ARTS ACADEMY, 1963-1964

Seymour H. Knox, *president*
Theodore G. Kenefick, *vice-president*
Samuel D. Magavern, *secretary*
Lars S. Potter, *treasurer*
Charles U. Banta
Henry S. Bradley
Max B. E. Clarkson
Herbert F. Darling
James G. Dyett
Whitworth Ferguson
Manly Fleischmann
Albert R. Gurney
Theodore C. Jewett
Alfred H. Kirchhofer
Northrup R. Knox
Donald Lang Miller
Robert I. Millonzi
Welles V. Moot
Newell L. Nussbaumer
Robert E. Rich
Dexter P. Rumsey
Robert S. Scheu
J. F. Schoellkopf, IV
Franz T. Stone
Franciscus Visser't Hooft
Crawford Wettlaufer
John P. Wickser

EX-OFFICIO
CITY OF BUFFALO

Chester Kowal, *Mayor*
George D. O'Connell, *Comptroller*
Albert C. Killian, *Commissioner of Parks*

COUNTY OF ERIE

Edward A. Rath, *County Executive*
George G. Sipprell, *Budget Director*
Lester S. Miller, *Chairman, Finance Committee*

DIRECTOR OF THE ALBRIGHT-KNOX ART GALLERY

Gordon Mackintosh Smith

Honorary Committee

Governor and Mrs. Nelson A. Rockefeller, *Honorary Chairmen*

Charles H. Augspurger, *President*
Niagara Tower Company, Limited

R. Burdell Bixby, *Chairman and Secretary*
New York State Thruway Authority

Hon. Charles Daley, *Chairman*
Ontario Niagara Parks Commission

Joseph Davis, *President*
Niagara Frontier State Park Commission

Charles R. Diebold, *President*
Buffalo Area Chamber of Commerce

John M. Galvin, *Chairman, Executive Committee*
The Marine Trust Company of Western New York

Oliver Jensen, *Editor*
American Heritage

Louis C. Jones, *Director*
New York State Historical Association
Member, New York State Council on the Arts

Hon. Chester Kowal, *Mayor*
City of Buffalo, New York

Seymour H. Knox, III, *Vice President*
The Seymour H. Knox Foundation, Inc.

Hon. E. Dent Lackey, *Mayor*
City of Niagara Falls, New York

Robert W. Lear, *Vice President*, Marketing
The Carborundum Company

John E. MacFadyen, *Executive Director*
New York State Council on the Arts

Earle J. Machold, *President*
Niagara Mohawk Power Corporation

Baldwin Maull, *President*
Marine Midland Corporation

Hon. Franklin J. Miller, *Mayor*
City of Niagara Falls, Ontario

Robert Moses, *President*
New York World's Fair

R. Lindlay Murray, *Chairman*
Hooker Chemical Corporation

Hon. Edward A. Rath, *Executive*
County of Erie

Laurence S. Rockefeller, *Chairman*
Council of State Parks

Paul A. Schoelkopf, Jr., *Treasurer*
Niagara Frontier State Park Commission

Francis A. Seyfried, *Assistant General Manager*
Niagara Frontier State Park Commission

Martin J. Travers, *Executive Vice President*
The Marine Trust Company of Western New York

William H. Wendel, *President*
The Carborundum Company

Charles J. Wick, *Vice President*
Niagara Mohawk Power Corporation

Dr. Harold G. Wilm, *Commissioner*
New York State Conservation Department

Hon. Malcolm Wilson, *Lieutenant Governor*
State of New York
Chairman, New York State Commission for the World's Fair

Lenders to the Exhibition

Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts
Albright-Knox Art Gallery, Buffalo, New York
Lyman Allyn Museum, New London, Connecticut
Amherst College, Amherst, Massachusetts
Lee B. Anderson, New York City
Argosy Gallery, New York City
Charles K. Bassett, Buffalo, New York
Leonard L. Bean, Trenton, New Jersey
Berry-Hill Galleries, New York City
The Brooklyn Museum, Brooklyn, New York
Buffalo & Erie County Historical Society, Buffalo, New York
Miss Grace M. Butler, Niagara Falls, New York
John A. Callahan, Buffalo, New York
Mr. and Mrs. Clifford J. Carroll, Lewiston, New York
Charles F. Colbert, Jr., Youngstown, New York
The Corcoran Gallery of Art, Washington, D. C.
Miss Mary Bartlett Cowdrey, Passaic, New Jersey
Galleries of Cranbrook Academy of Art, Bloomfield Hills, Michigan
Harry M. Dent, Jr., Buffalo, New York
The Detroit Institute of Arts, Detroit, Michigan
J. Stuart Fleming Collection, Niagara Falls, New York
Fogg Art Museum, Harvard University, Cambridge, Massachusetts
Roy J. Friedman, Chicago, Illinois
Laurence R. Goodyear, Williamsville, New York
John D. Hatch, Lenox, Massachusetts
Mrs. Iola S. Haverstick, New York City
The Heckscher Museum, Huntington, Long Island, New York
Mrs. Ivan Hekimian, Buffalo, New York
The Joseph H. Hirshhorn Collection, New York City
Hooker Chemical Corporation, Niagara Falls, New York
Mrs. G. Susan Horsley, New York City
Private Collection, Courtesy, Florence Lewison Gallery, New York City
The Library of Congress, Washington, D. C.
The Marine Trust Company of Western New York, Niagara Falls, New York
And one Anonymous lender

Colin McLarty, Niagara Falls, New York

Museum of Fine Arts, Boston, Massachusetts

National Gallery of Canada, Ottawa, Ontario

Harry Shaw Newman, The Old Print Shop, Incorporated, New York City

The New-York Historical Society, New York City

Niagara County Historical Society, Incorporated, Lockport, New York

Niagara Frontier State Park Commission, Niagara Falls, New York

Niagara Mohawk Power Corporation, Buffalo, New York

Niagara Mohawk Power Corporation, Syracuse, New York

Mr. and Mrs. John Pierrepont, Far Hills, New Jersey

James Ricau, Piermont, New York

Abby Aldrich Rockefeller Folk Art Collection, Williamsburg, Virginia

Collection Lessing J. Rosenwald, Jenkintown, Pennsylvania

Sigmund Samuel Canadiana Gallery, Royal Ontario Museum, Toronto

Robert Schoelkopf Gallery, New York City

Senate House Association, Kingston, New York

Miss Grace Rumsey Smith, Buffalo, New York

Smith College Museum of Art, Northampton, Massachusetts

Smithsonian Institution, United States National Museum, Washington, D. C.

Victor D. Spark, New York City

Allen Staley, New York City

The State Historical Society of Wisconsin, Madison, Wisconsin

Robert H. Tannahill, Grosse Pointe Farms, Michigan

The Tate Gallery, London, England

The Toronto Public Library, Toronto, Ontario

Victoria & Albert Museum, London, England

Vose Galleries of Boston, Massachusetts

James J. Vullo, Buffalo, New York

Wadsworth Atheneum, Hartford, Connecticut

Dr. and Mrs. Robert Warner, Buffalo, New York

Warshaw Collection of Business Americana, New York City

Mr. and Mrs. Crawford Wettlaufer, Buffalo, New York

The Wickersham Gallery, New York City

Mrs. Norman B. Woolworth, New York City

Mr. and Mrs. Chester Wright, Niagara Falls, New York

O Ye Great Waters!

By Carl Carmer

Introduction

Niagara Falls is a tall story come true. It is not believable but we must believe it. From the days of my early youth (spent in a Victorian cupolaed house beside the "Honeymoon Trail") I have been aware of the stimulating effect of the thundering waters on our arts. Even before I had seen them, I had beheld depictions of them on boxes containing my breakfast food.

It is a known truism that tall stories beget tall stories and the first of these children of the incredible cataract was fittingly enough concerned with height. So bemused were the earliest white observers of the current's long drop that they reckoned it as eight hundred feet — well, seven hundred — well, not an inch under six hundred feet. The lowest of these estimates being more than three times the height of the falls, it is not surprising that the French explorer, the Jesuit Father Hennepin, suggested the absence of Indians in the vicinity was attributable to their being constantly deafened by the "vast and prodigious cadence of water" and frightened by an assembly, behind the running waters of black rattlesnakes six or seven feet long and as thick as a man's arm. Having gone this far, the usually reliable missionary added that the area the snakes inhabited was wide enough to allow the passage of "four coaches abreast"!

It may be that years later Benjamin Franklin, in England as an emissary, felt that Hennepin's disquisition on the natural history of Western New York gave sufficient basis for writing a letter of protest to the *London Times*. Scientist Franklin complained in it that subjects of the British Crown traveling in Western New York had not commented on the cod-fisheries in the Great Lakes. He anticipated the argument that the cod is a salt-water fish by claiming that fish will swim anywhere when pursued. The hungry whales of the Atlantic, he added, had driven the cod up the Niagara River into Lake Erie without being noticed by English visitors. "But let them know, sir," he wrote, "the grand leap of the whale in the chase up the falls of Niagara is esteemed by all who have seen it as one of the finest spectacles in nature."

The use of the fanciful untruth that the resistless waters could not only be resisted but overcome continued in America well into the nineteenth century. A publication in praise of David Crockett, half the Congressman of history, half the folk-hero, listed among his wild assortment of pets a huge alligator named "Long Mississip" astride which he "once rode up Niagara Falls."

Besides exaggerative folk-tales there were Niagara Falls jokes, too — thousands of them — and they were so widely distributed that they became a part of our developing national consciousness. Said the housewife on her first glimpse of the falls, "That reminds me, I left the kitchen water-faucet running." Said the tailor, "What a location for sponging coats." Said the Irishman, "Hell, there ain't no such place." A popular song of the mid-nineteenth century set to music the most worn jape of all in its beginning stanza:

Oh the lovers come a thousand miles
They leave their home and mother
Yet when they reach Niagara Falls
They only see each other.

Being the most advertised feature of a boundary river, Niagara Falls has played an important role not only in folklore and humor but in documented history, both political and social. Here again, perhaps because of the extraordinary phenomenon's awesome power and grandeur, fact seems to have imitated fancy, and true annals to have taken on the semblance of tall-tale fiction. In 1829, before numberless spectators, the two incredible jumps from a hundred-foot platform into the gorge at the base of the Falls by the celebrated "leaper", Sam Patch, were surely much more important to the disparate histories of society and of athletics than Sam's solemn contribution to philosophy uttered before each take-off: "Some things can be done as well as others."

Even more unbelievable were the feats of the little French tight-rope walker, Blondin: Blondin who paused mid-way on his narrow path above watery death to hold out a hat through which a passenger marksman on the little ship "Maid o' the Mist" below pumped a bullet from his rifle; Blondin who carried his terrified manager pickaback to Canada and back on a suspension bridge no wider than a rope strong enough to bear the weight of two men.

As for political history, the most pictorial of happenings that troubled diplomats on both sides of the unfortified border was the burning by loyal Canadians of the good ship *Caroline* which was engaged in giving transportation to rebels against the dominion government in a conflict referred to by historians as "The Patriots' War". Set afire and committed to the current of the Niagara River on the night of December 29, 1837, the *Caroline* went blazing over the brink of the falls but was entrapped by rocks a short distance below. There the flames died out and what was left of her stayed until the pounding of the water gradually demolished her.

In the mid-nineteenth century American poets, essayists and historians gradually came to regard the great water-drop as a challenge matched only by the view of the Hudson River from the temple-like Greek Revival "Mountain House" in the Catskills, and the seemingly endless land-waves of the prairies. Literary efforts to inspire devout readers who could be impressed by the landscape miracles performed by the Almighty resulted in a fever of poetic apostrophes best described as the "O ye's" and usually beginning with such lines as: *O ye great waters tumbling from on high.*

In this same period of the "Sublime Subject", painters, including those of the Hudson River School, joined their author-confreres in tributes to the Lord for having created Niagara Falls. Fortunately, however, their paintings were of a much more impressive quality than the essays, poems and songs of the same epoch.

Parallels between the products of American artists in all separate media can still be found. In the light of the preceding notes, however, it would seem to me that Director Gordon M. Smith of the Albright-Knox Art Gallery in Buffalo was possessed of an especial cunning when he chose for his Niagara Falls show exhibits from the visual arts only. In neither of the two fields of creative endeavor allied to painting—writing and music—did American artists equal the imaginative and moving pictorial interpretations with which their painter-contemporaries paid homage to the great cataract.

An outstanding scholar and teacher, Carl Carmer has delighted thousands of adults and children with his authentic and humor-spiced tales of American history and folklore. As the editor of the Rivers of America *series, there are few better qualified to write this introduction.*

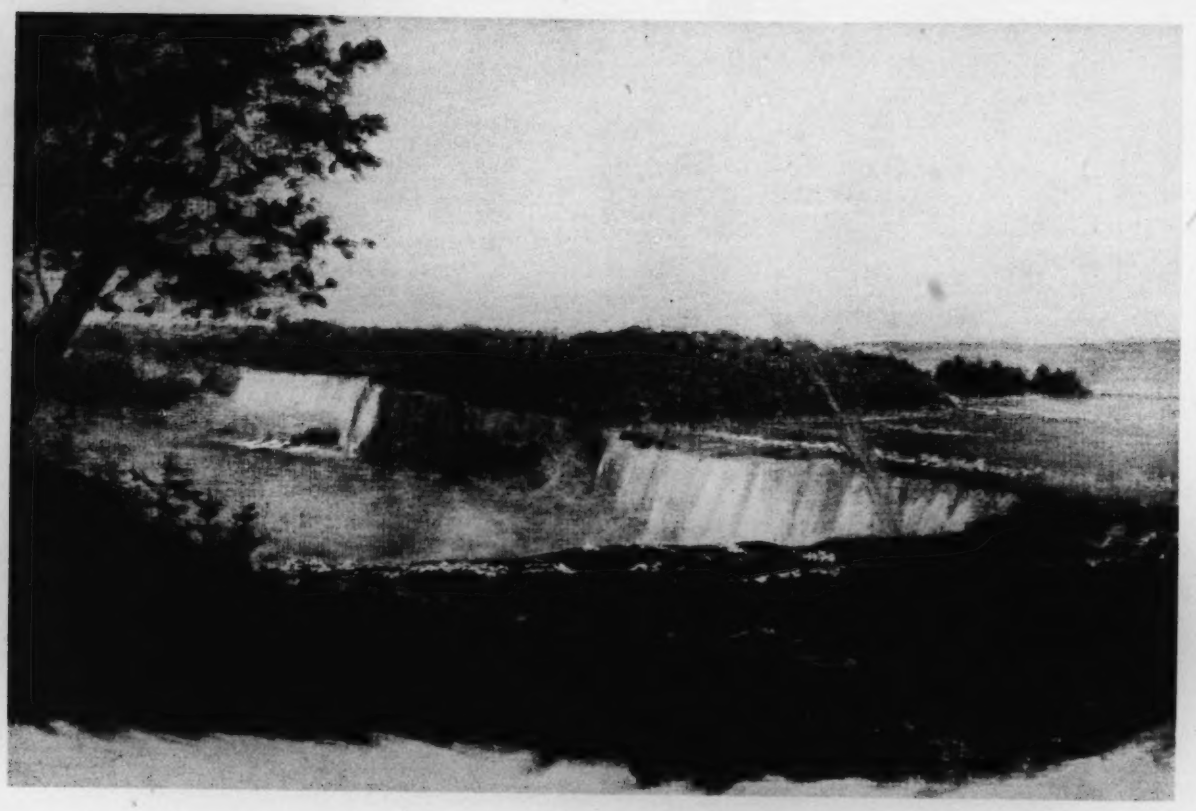
The winner of Literary Guild awards for Stars Fell on Alabama *and* Genesee Fever, *Mr. Carmer has collected and edited four albums of records for Decca on songs of America, has adapted his folklore stories for use by Walt Disney, and is now at work on an historical study of another uniquely American phenomenon, Mormonism.*

Mr. Carmer is, among other things, a Councillor of the Society of American Historians, Vice President of the New York State Historical Association, a former President of the Author's Guild and the Poetry Society of America, and editor of the Harper & Brothers' series, Regions of America.

The dimensions in the catalogue are those given by the owners of the works. Height precedes width.

Title numbers refer to catalogue listings.

Oils



JOHN VANDERLYN *(American, 1775-1852)*
53 Landscape, 1802
oil, 17⅜ x 26
Lent by Senate House Association

A surge of nationalism at the beginning of the nineteenth century, begotten, in part, by the country's new sense of independence and security, led to an increased pride in America's vast and beautiful lands. This delight in the beauties of our natural wonders, coupled with the stream of romanticism stemming from Europe, encouraged artists and poets to paint and write of these phenomena.

It is natural that Niagara Falls should provide a perfect spot for the exaltations of writer, painter, and composer alike. John Vanderlyn, the first American to paint the Falls, executed two views by direction of Aaron Burr in 1802. In the sketch illustrated the view point is located near the Indian Ladder and the study includes Goat Island and the adjacent shores which are blurred by the mist rising from the Falls.

JOHN TRUMBULL *(American, 1756-1843)*
49 View of Niagara from Upper Bank, British Side, ca. 1806-1808
oil, 24¼ x 36⅞
Lent by Wadsworth Atheneum

John Trumbull, a brigade major under General Washington, is known for his historical paintings, such as *Battle of Bunker Hill* and *Sortie from Gibraltar*, which document the Revolutionary War. In his *View of Niagara* is found a romanticism not paralleled in the more literal approach taken in these historical scenes. In this work, Trumbull explored to an even greater extent the pictorial possibilities of color and chiaroscuro. The three strolling figures to the left and a fourth sketching the Falls are placed in an ideal landscape, a world of grandeur and romance.

FALLS OF NIAGARA.
Above, below, where'er the astonished eye
Turns to behold, new opening wonders lie.
With uproar hideous, first the Falls appear;
The stunning tumult thundering on the ear.
There the broad river, like a lake outspread,
The islands, rapids, falls, in grandeur dread,
This great, o'erwhelming work of awful Time,
In all its dread magnificence, sublime.

EDWARD HICKS *(American, 1780-1849)*
34 Falls of Niagara, ca. 1830
oil, 38 x 45
Lent by Abby Aldrich Rockefeller Folk Art Collection

The simple and unadulterated beauty of Niagara struck Edward Hicks on his trip to the Falls in 1819. His *Falls of Niagara*, executed about 1830, is said to have been painted as a fireboard for Dr. Joseph Parrish, a noted surgeon of Philadelphia and the Hicks' family doctor. Hicks' early training as a sign and carriage painter is reflected in his interest in ordering the forms into decorative patterns and in his use of lettering on four sides of the canvas.

Painting with great precision, Hicks expresses in child-like language the "dread magnificence" and sublimity of the Falls. His work presents this spectacular wonder of nature with gentle fantasy and genuine eloquence.

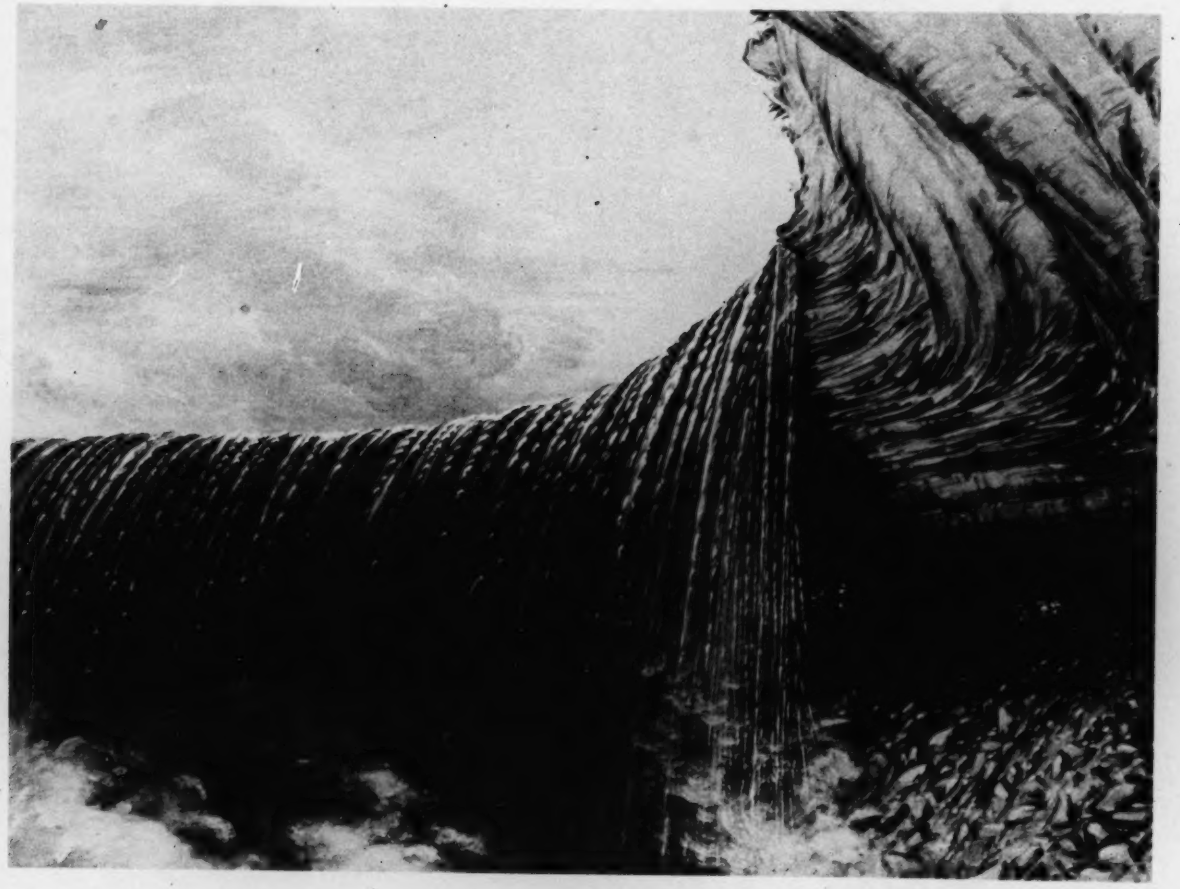
GEORGE CATLIN *(American, 1796-1872)*
18 Topography of Niagara, 1827
tempera on paper, 15⅞ x 17⅞
Lent by Abby Aldrich Rockefeller Folk Art Collection

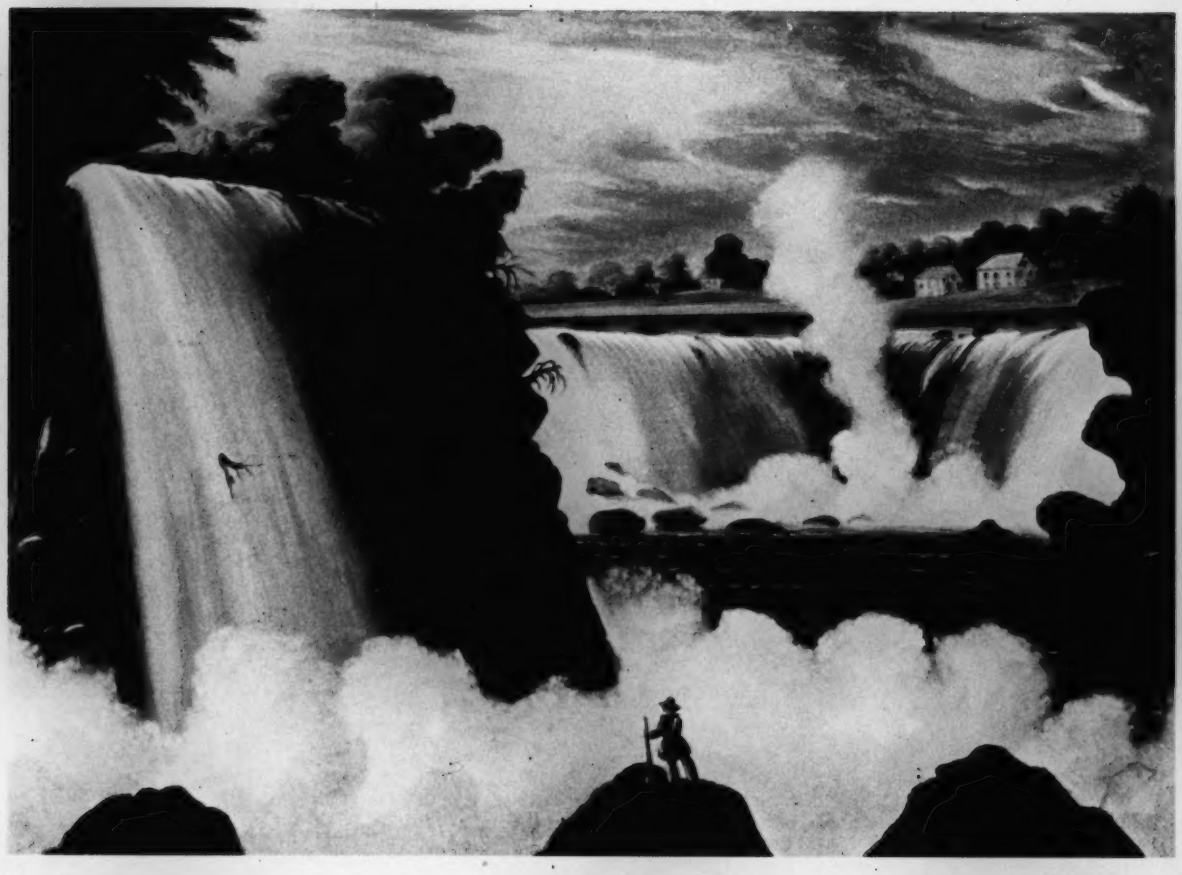
George Catlin, artist and author, is known primarily for his numerous pictures of American Indians. As a child, Catlin was fascinated by Indian lore and legend popular in his native town of Wilkes-Barre, Pennsylvania, and later resolved to document on canvas the appearance and customs of these vanishing peoples. On his travels around the Great Lakes to study the Indians in that region, Catlin painted several views of Niagara Falls. Particularly interesting in his *Topography of Niagara* is the unique point of view taken by the artist. This bird's-eye-view enables him to present a panorama of the Falls and the surrounding areas which he paints in strong blues and greens.

GEORGE CATLIN *(American 1796-1872)*

19 View of Table Rock and Horseshoe Falls from Below, 1827
oil, 15½ x 22½
Lent by Abby Aldrich Rockefeller Folk Art Collection

A second picture by Catlin, *View of Table Rock and Horseshoe Falls from Below*, emphasizes the magnificence of this natural wonder. The spectator feels engulfed by the powerful rush of the cataract. This feeling is heightened by the placement of the spectator below, where his view is restricted so that he can see only the Falls looming above. The very small figures to the right, protecting themselves with umbrellas emphasize the grandeur of the Falls.





THOMAS CHAMBERS *(American, active 1820-1840)*

21 Niagara Falls, c. 1820-1840
oil, 22 x 30 1/16
Lent by Wadsworth Atheneum, The Ella Gallup Sumner and Mary Catlin Sumner Collection

The bold stylization and two-dimensional treatment of the forms in Thomas Chambers' *Niagara Falls* appeals quite naturally to the modern viewer. Chambers, a primitive artist, presents his personal interpretation of the scene by capitalizing on the romantic atmosphere of the evening light. Interested also in the purely formal qualities of the composition, Chambers silhouettes the rocks and trees making an interesting and lively surface pattern.

JASPAR FRANCIS CROPSEY *(American, 1823-1900)*
25 Niagara Falls, 1860
oil, 36⅝ x 25⅞
Lent by The Brooklyn Museum

Prevented by bad health from pursuing his early training as an architect, Jaspar F. Cropsey turned to painting and later became an associate member of the National Academy. A landscape artist, Cropsey, was particularly interested in taking advantage of the clear atmosphere and full colors afforded by autumn scenes. His painting, *Niagara Falls*, is suffused with a delicate light which brings out the richness of the fall colors and accentuates the crisp outlines of the landscape. Falling in pools on the ground and glinting on the trees, the light wraps the couple to the left in a romantic atmosphere.

ALVAN FISHER *(American, 1792-1863)*
33 Niagara Falls, 1831
oil, 23 x 30
Lent by Wadsworth Atheneum

After working in a country store in Dedham, Massachusetts, Alvan Fisher decided to become an artist. Although his first attempts were in portraiture, in 1816 he became interested in painting rural farm scenes and thus may be considered a pioneer in the field of genre and landscape painting in America. Fisher made several paintings and sketches of Niagara Falls on his travels in the eastern portions of the United States. This painting executed in 1831 shows a view of both Falls and depicts in the foreground an amusing genre scene.

JOHN FREDERICK KENSETT *(American, 1818-1872)*

39 Niagara Falls, ca. 1850
oil, 16⅜ x 23½
Lent by Amherst College

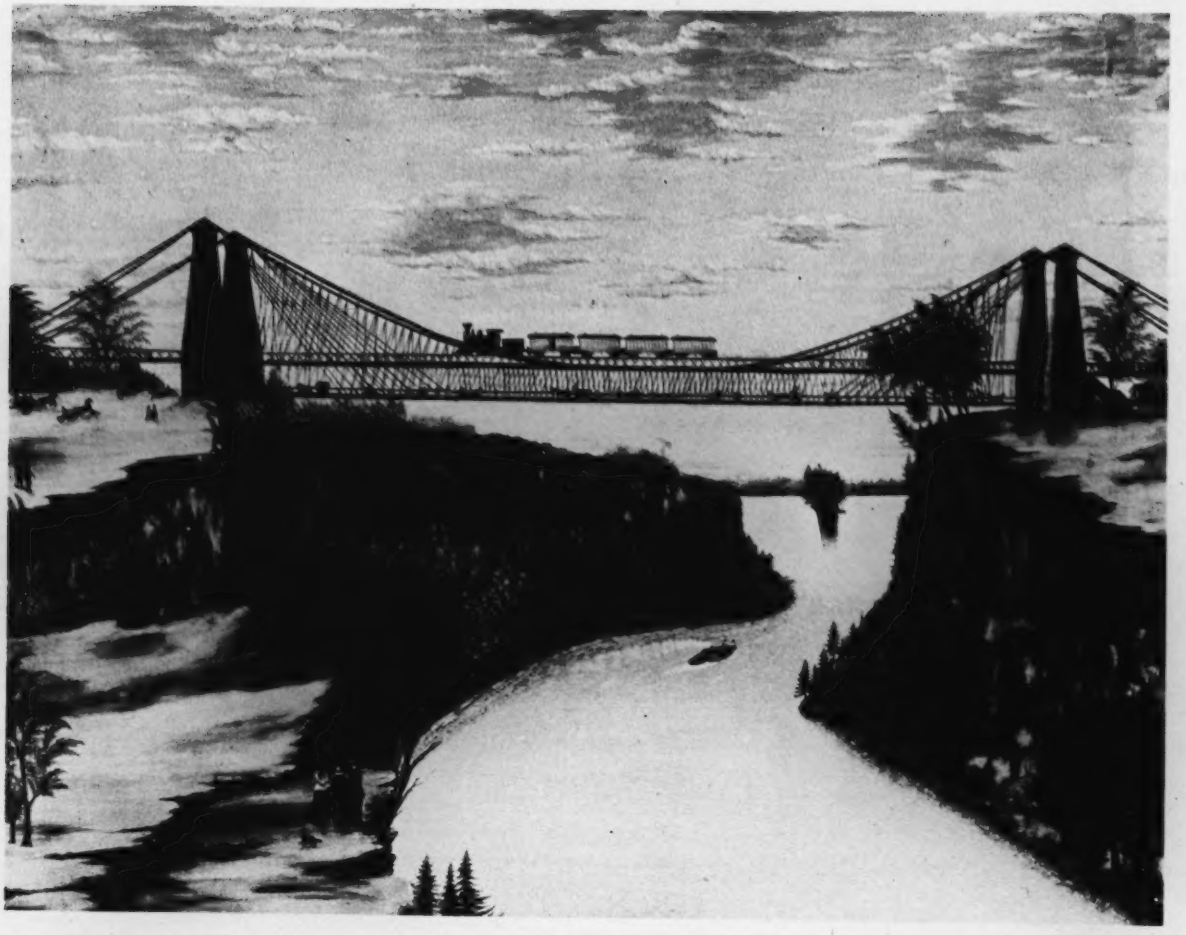
The uniqueness of Kensett's representation of the Falls rests on the artist's careful and precise observation of nature and his studied placement of the forms in the composition. Born the son of an engraver and himself a bank-note engraver in his youth, Kensett retained in his art the same quality of delicate and precise line gained in his early training. The light falling over large areas or glinting on small ridges of the wet rocks has been closely observed and carefully painted, giving to the foreground richness of texture and plastic solidity.

FREDERICK EDWIN CHURCH *(American, 1826-1900)*

23 Niagara Falls, 1857
oil, 42¼ x 90½
Lent by The Corcoran Gallery of Art

Perhaps best known of all the Niagara paintings is that by Frederick Church. Here the spectator is placed almost on the edge of the precipice where the surging water rushes on with unceasing energy. The drama of this spectacle impressed the artist who conveys the sense of rushing power onto the canvas. Church shows an interest in light and atmosphere and in his work unifies light and color to make the canvas vibrate.

A second *Niagara* attributed to Church is on loan from The Hecksher Museum. Unrelated to and earlier in style than the Corcoran painting dated 1857, it may be a very early Church or the work of a different painter.



Anonymous
.4 The Suspension Bridge at Niagara Falls, no date
oil, 30¼ x 39
Lent by Museum of Fine Arts, Boston, M & M Karolik Collection

The artist of *The Suspension Bridge at Niagara Falls*, an unknown painter of the nineteenth century, recorded his impression of this scene with charm and elegance. Interested in creating decorative patterns, the artist has taken advantage of the graphic character of the bridge by emphasizing its linear qualities. The train and the horse and carriages are treated as cut-outs while the ground and river have been abstracted into decorative patterns. By balancing these two-dimensional shapes with the suggested extension into space, this folk artist has succeeded in organizing a quaint and attractive composition.

ALBERT BIERSTADT *(American, born Germany, 1830-1902)*

12 Niagara Falls, no date
oil, 13 x 18
Lent by James Ricau

Born in Soligen, Germany, Albert Bierstadt was brought to this country as a baby by his parents who settled in New Bedford, Massachusetts. Later he returned to Germany to study at the Academy in Düsseldorf, but returned to America in 1857 and embarked upon several expeditions to the South and West. On these trips Bierstadt made sketches for his famous landscapes glorifying the great American scenery. Prompted by the awe-inspiring beauty of the Falls, the artist painted Niagara with the fine precision and delicate light which is characteristic of his best work.

JAMES FRANCIS BROWN *(American, 1862-1935)*

13 The Red Man's Fact; The Maiden Sacrifice, 1891
oil, 72 x 35

14 The White Man's Fancy; The Maid of the Mist, 1891
oil, 72 x 35
Lent by The Buffalo & Erie County Historical Society

The two panels by James Francis Brown, *The Red Man's Fact* and *The White Man's Fancy*, depict legends familiar to lovers of Niagara lore, but whose authenticity is doubted.

The first painting, *The Red Man's Fact; The Maiden Sacrifice*, pictures the sacrifice of the most beautiful Indian maiden to the Spirit of the Great Cataract. The virgin, whose lot it was to be the sacrifice of propitiation to the Spirit, was placed in a canoe brimming with ripe fruits and flowers and then was swept over the Falls to her death. The legend states that this was an annual practice and was brought to an end only when the fairest maiden was the daughter of the chief of the tribe. At that time the father joined his daughter in the sacrifice and the practice was discontinued.

The second panel, *The White Man's Fancy or The Maid of the Mist*, depicts the mythical figure who was doomed to remain between life and death in the foam forever, "to greet the coming dead or beckon to the sky."

GEORGE INNESS *(American 1825-1894)*
38 Niagara Falls, 1893
oil, 45 x 70
Lent by The Joseph H. Hirshhorn Collection

"A work of art" George Inness wrote, "does not appeal to the moral sense. Its aim is not to instruct, not to edify, but to awaken an emotion. Its real greatness consists in the quality and force of this emotion."

Inness' *Niagara*, executed late in his career in 1893, is a personal statement of his emotional response to Niagara. Through the blurring of edges a soft atmospheric effect is achieved and a romantic mood established.

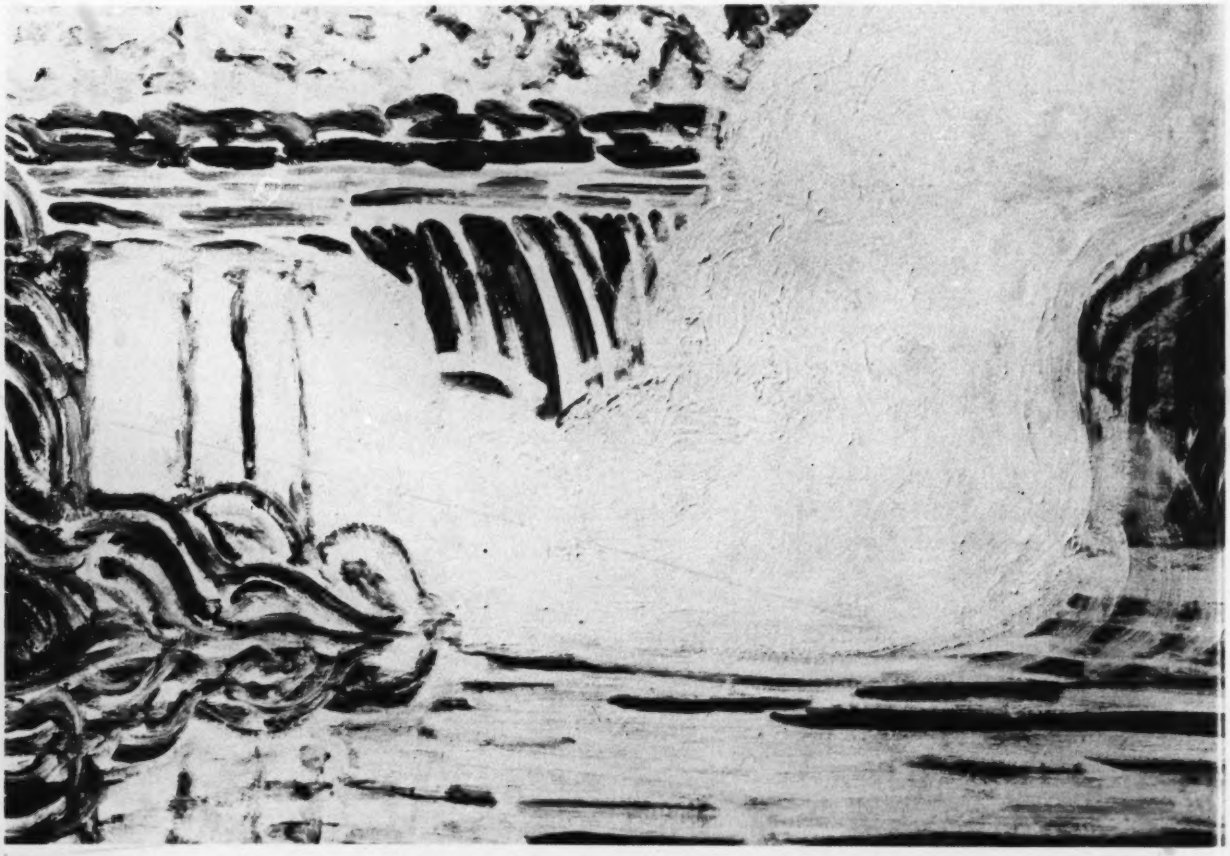
LOUIS MICHEL EILSHEMIUS *(American, 1864-1941)*
31 Niagara Falls, 1907-1908 (?)
oil, 28 x 22
Lent by Robert H. Tannahill

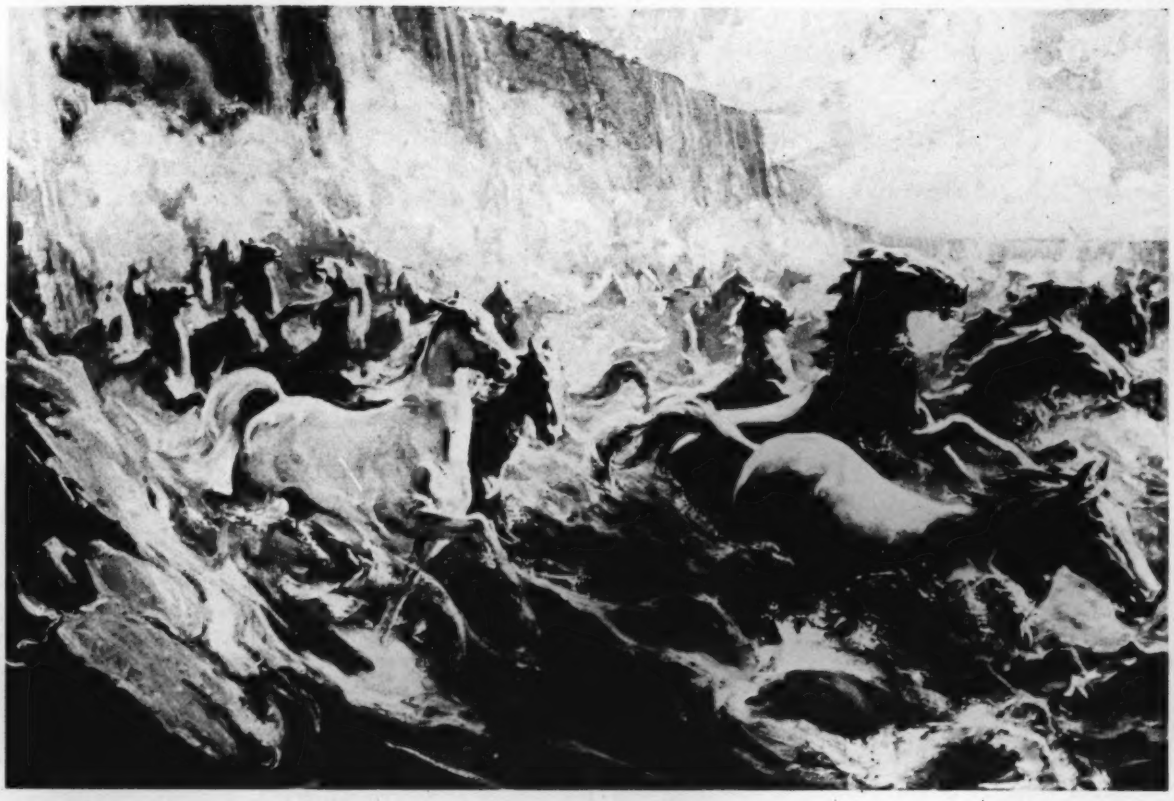
An eccentric artist, Louis M. Eilshemius was a painter whose work forms a link between nineteenth and twentieth century romantic painting in America. The force and individual style of this artist is reflected in his *Niagara Falls* where the drama of the spectacle is described through the broad and heavy brushstrokes and sharp contrasts in light and dark.

HAMILTON EASTER FIELD *(American, 1873-1922)*

32 Niagara, 1903 (?)
oil, 15 x 21¾
Lent by Robert Schoelkopf Gallery

Working in France in the late eighties and nineties and in the early years of the twentieth century, Hamilton Easter Field, a former critic and editor of *Arts* magazine, was an avant-garde painter of his day. His *Niagara*, executed in bright reds and greens, was dated 1903 by the artist at an exhibition of his work about a decade later. If this date is correct we must certainly regard this as a proto-Fauve work by a painter who was keenly aware of the new ideas of his contemporaries.





Artist Unknown
9 Six Million Wild Horses, ca. 1924
oil, 37¼ x 53¼
Lent by Niagara Mohawk Power Corporation

Commissioned by the Niagara Power Company, *Six Million Wild Horses* pictures the great horsepower which men of vision have long dreamed of harnessing from the Falls. This colorful work depicts a herd of horses surging forward and plunging through the rapids below the Falls. The upsurge of energy is portrayed by the strong color and free brushwork.

Oils

1. Anonymous
   Niagara Falls, no date
   oil, 18 x 26
   Lent by Leonard L. Bean

2. Anonymous
   Niagara, ca. 1850
   oil, 24 x 34½
   Lent by
   Abby Aldrich Rockefeller Folk Art Collection

3. Anonymous
   Niagara Falls, 1850's
   oil, 20 x 24
   Lent by The New-York Historical Society

4. Anonymous
   The Suspension Bridge at Niagara Falls, after 1855
   oil, 30¼ x 39 *illustrated on page 24*
   Lent by Museum of Fine Arts, Boston, M & M Karolik Collection

5. Anonymous
   Winter, 1856
   oil, 26½ x 42
   Lent by Niagara County Historical Society, Inc.

6. Anonymous
   Blondin Crossing Niagara Falls, ca. 1859-1860
   oil, 46 x 58¾
   Lent by The New-York Historical Society

7. Anonymous (after an engraving by Salathe after a painting by H. Sebron)
   Niagara Falls, The Horse Shoe, ca. 1860
   oil, 23½ x 37½
   Lent by The Wickersham Gallery

8. Anonymous
   Niagara Falls, no date
   oil, 38½ x 56
   Lent by Charles F. Colbert, Jr.

9. Artist Unknown
   Six Million Wild Horses, ca. 1924
   oil, 37¼ x 53¼ *illustrated on page 31*
   Lent by Niagara Mohawk Power Corporation

10. J. BELLRIDGE and O. P. BIRMINGHAM
    Niagara Falls, no date
    oil, 20¼ x 17¼
    Lent by Mr. and Mrs. John Pierrepont

11. ALBERT BIERSTADT
    (American, born Germany, 1830-1902)
    Niagara Falls, no date
    oil, 13½ x 18¾
    Lent by Miss Grace M. Butler

12. ALBERT BIERSTADT
    Niagara Falls, no date
    oil, 14 x 19 *illustrated on page 25*
    Lent by James Ricau

13. JAMES FRANCIS BROWN
    (American, 1862-1935)
    The Red Man's Fact; The Maiden Sacrifice, 1891
    oil, 72 x 35 *illustrated on page 27*
    Lent by
    Buffalo & Erie County Historical Society

14. JAMES FRANCIS BROWN
    The White Man's Fancy; The Maiden of the Mist, 1891
    oil, 72 x 35 *illustrated on page 27*
    Lent by
    Buffalo & Erie County Historical Society

15. J. W. CARMICHAEL *(British, 1800-1868)*
    Niagara Falls with Trappers, 1837
    oil, 43½ x 56
    Lent by Sigmund Samuel Canadiana Gallery, Royal Ontario Museum

16. EVELYN RUMSEY CARY
    (American, 1855-1924)
    Niagara, 1901
    oil, 38 x 31
    Lent by Miss Grace Rumsey Smith

17. GEORGE CATLIN *(American, 1796-1872)*
Niagara Falls, 1831 (?)
oil, 16½ x 85¾ x 1⅛
Lent by Smithsonian Institution

18. GEORGE CATLIN
Topography of Niagara, 1827
tempera on paper, 15⅞ x 17⅞
illustrated on page 17
Lent by
Abby Aldrich Rockefeller Folk Art Collection

19. GEORGE CATLIN
View of Table Rock and Horseshoe Falls from Below, 1827
oil, 15½ x 22½ *illustrated on page 18*
Lent by
Abby Aldrich Rockefeller Folk Art Collection

20. GEORGE CATLIN
View of Both Falls from U.S.A. Shore, 1827
oil, 15⅛ x 20⅝
Lent by
Abby Aldrich Rockefeller Folk Art Collection

21. THOMAS CHAMBERS
(American, active 1820-1840)
Niagara Falls, ca. 1820-1840
oil, 22 x 30 1/16 *illustrated on page 19*
Lent by
Wadsworth Atheneum, The Ella Gallup Sumner and Mary Catlin Sumner Collection

22. FREDERICK EDWIN CHURCH
(American, 1826-1900)
Niagara, no date
oil, 25 x 33
Lent by The Heckscher Museum

23. FREDERICK EDWIN CHURCH
Niagara Falls, 1857
oil, 42¼ x 90½ *illustrated on page 23*
Lent by The Corcoran Gallery of Art

24. THOMAS COLE *(American, 1801-1848)*
Niagara Falls, no date
oil, 15¾ x 24¼
Lent by
Galleries of Cranbrook Academy of Art

25. JASPAR FRANCIS CROPSEY
(American, 1823-1900)
Niagara Falls, 1860
oil, 36⅝ x 25⅞ *illustrated on page 20*
Lent by The Brooklyn Museum

26. JASPAR FRANCIS CROPSEY
Niagara Falls from the Foot of Goat Island, 1857
oil, 15¼ x 24
Lent by Museum of Fine Arts, Boston, M & M Karolik Collection

27. VICTOR DE GRAILLY
(French, active in America 1840-1870)
View of Niagara Falls, ca. 1840
oil, 17 x 23
Lent by Lyman Allyn Museum

28. ADOLF DEHN *(American, born 1895)*
Niagara Falls, 1942
oil, 25½ x 31½
Lent by Hooker Chemical Corporation

29. JOHN S. DE MARTELLY
Niagara Falls, 1942 (?)
oil, 22 x 32
Lent by Hooker Chemical Corporation

30. THOMAS DOUGHTY *(American, 1793-1856)*
Niagara Falls, no date
oil, 21¾ x 30
Lent by Leonard L. Bean

31. LOUIS MICHEL EILSHEMIUS
(American, 1864-1941)
Niagara Falls, 1907-1908 (?)
oil, 28 x 22 *illustrated on page 29*
Lent by Robert H. Tannahill

32. HAMILTON EASTER FIELD
(American, 1873-1922)
Niagara, 1903 (?)
oil, 15 x 21¾ *illustrated on page 30*
Lent by Robert Schoelkopf Gallery

33. ALVAN FISHER *(American, 1792-1863)*
Niagara Falls, 1831
oil, 23 x 30 *illustrated on page 21*
Lent by Wadsworth Atheneum

34. EDWARD HICKS *(American, 1780-1849)*
Falls of Niagara, ca. 1830
oil, 38 x 45 *illustrated on page 16*
Lent by
Abby Aldrich Rockefeller Folk Art Collection

35. WILLIAM MORRIS HUNT
(American, 1824-1879)
Niagara Falls, 1878
oil, 28 x 23⅞
Lent by Smith College Museum of Art

36. HENRY INMAN *(American, 1801-1846)*
Niagara Falls, 1820
oil, 24 x 20
Lent by Lee B. Anderson

37. GEORGE INNESS *(American 1825-1894)*
Niagara Falls, no date
oil, 9½ x 15¼
Lent by
Niagara Frontier State Park Commission

38. GEORGE INNESS
Niagara Falls, 1893
oil, 45 x 70 *illustrated on page 28*
Lent by The Joseph H. Hirshhorn Collection

39. JOHN FREDERICK KENSETT
(American, 1818-1872)
Niagara Falls, ca. 1850
oil, 16⅜ x 23½ *illustrated on page 22*
Lent by Amherst College

40. HENRY LE GRAND
Niagara Falls, 1861
oil, 21¼ x 8¼
Lent by Mrs. Norman B. Woolworth

41. ADAM LEHR *(American, 1853-1924)*
Niagara Falls, 1880
oil, 14 x 22
Lent by The Detroit Institute of Arts

42. SAMUEL FINLEY BREESE MORSE
(American, 1791-1872)
Niagara Falls from Table Rock, 1835
oil, 24 x 30
Lent by Museum of Fine Arts, Boston,
M & M Karolik Collection

43. REMBRANDT PEALE *(American, 1778-1860)*
Niagara Falls, ca. 1830
oil, 18 x 24
Lent by Lee B. Anderson

44. REMBRANDT PEALE
Niagara Falls Viewed from the American Side
ca. 1830
oil, 18 x 24
Lent by Lyman Allyn Museum

45. FERDINAND RICHARDT
(Danish, 1819-1895)
View of Niagara Falls, 1855
oil, 39 x 62
Lent by Victor D. Spark

46. HIPPOLYTE SEBRON
(American, born France, 1801-1897)
Niagara Falls from Table Rock, ca. 1850
oil, 46 x 67
Lent by Sigmund Samuel Canadiana Gallery,
Royal Ontario Museum

47. THOMAS BANGS THORPE
(American, 1815-1878)
Niagara Falls, 1860
oil, 48 x 95
Lent by
Vose Galleries of Boston

48. ELIZABETH TOWER *(American, born 1920)*
Niagara, 1961
oil, 30 x 41
Lent by Harry M. Dent, Jr.

49. JOHN TRUMBULL *(American, 1756-1843)*
View of Niagara from Upper Bank, British
Side, ca. 1806-1808
oil, 24¼ x 36⅞ *illustrated on page 15*
Lent by Wadsworth Atheneum

50. JOHN HENRY TWACHTMAN
(American, 1853-1902)
Niagara Gorge, no date
oil, 30 x 30
Lent by Laurence R. Goodyear

51. JOHN HENRY TWACHTMAN
Niagara Falls, Winter, no date
oil, 30 x 30
Lent Anonymously

52. JOHN VANDERLYN *(American, 1775-1852)*
Landscape, 1802
oil, 18⅞ x 26
Lent by Senate House Association

53. JOHN VANDERLYN
Landscape, 1802
oil, 17⅜ x 26 *illustrated on page 14*
Lent by Senate House Association

54. ADOLPH VOGT *(Canadian, 1842-1871)*
Niagara Falls in Summer, 1869
oil, 20 x 39
Lent by Berry-Hill Galleries

55. A. M. WALKER
19th Century View of Niagara Falls, 1846
oil, 21 x 30
Lent by Private Collection, courtesy, Florence Lewison Gallery

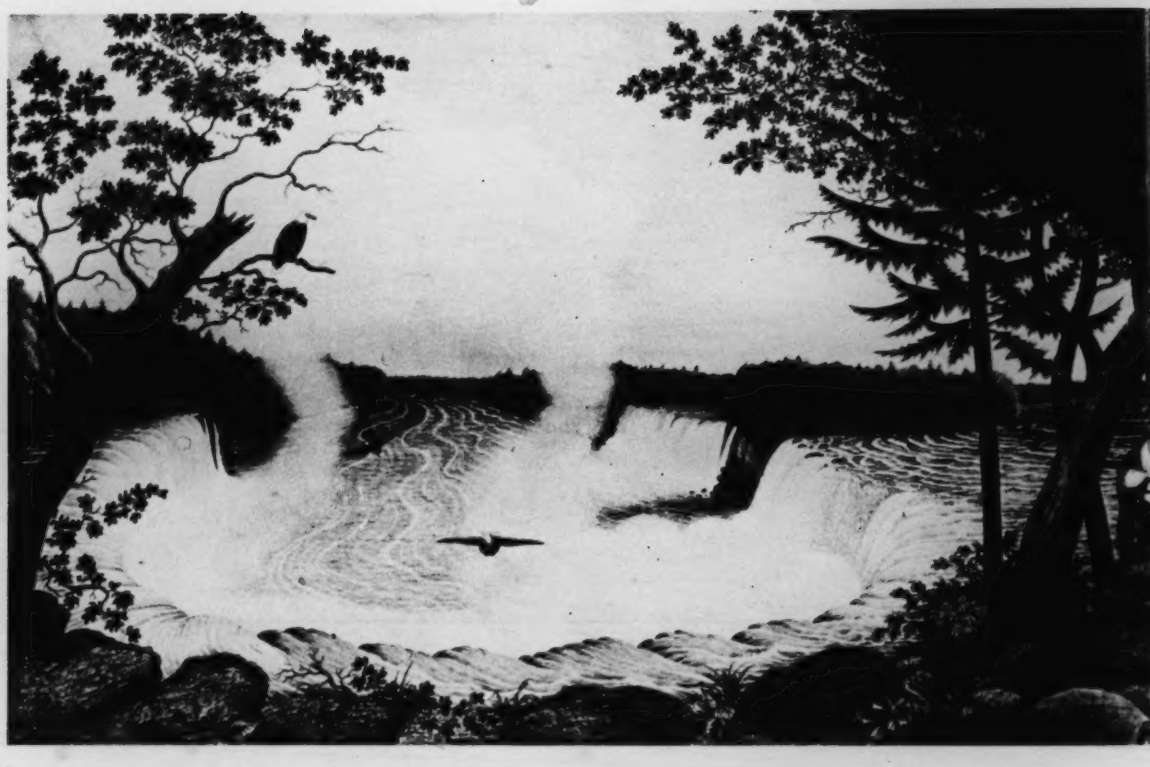
56. ROBERT WALTER WEIR
(American, 1803-1889)
Niagara Falls, 1853
oil, 50 x 37½
Lent by Mrs. G. Susan Horsley

57. THOMAS HANFORD WENTWORTH
(American, 1781-1849)
Niagara Falls in 1823
oil, 39 x 71
Lent by Argosy Gallery

58. ROBERT WHALE *(British, 1805-1887)*
The Canada Southern Railway at Niagara, ca. 1870
oil, 23 x 40
Lent by National Gallery of Canada

59. RICHARD WILSON (?)
(British, 1713 (?)-1782)
Niagara Falls, ca. 1774 (?)
oil, 39½ x 53¾
Lent by The Tate Gallery

Watercolors and Drawings



THOMAS DAVIES *(British, 1737-1812)*

71 Niagara Falls from Above, ca. 1762-1766
watercolor, 13½ x 20¾

72 Niagara Falls from Below, ca. 1762-1766
watercolor, 13½ x 20⅝
Lent by The New-York Historical Society

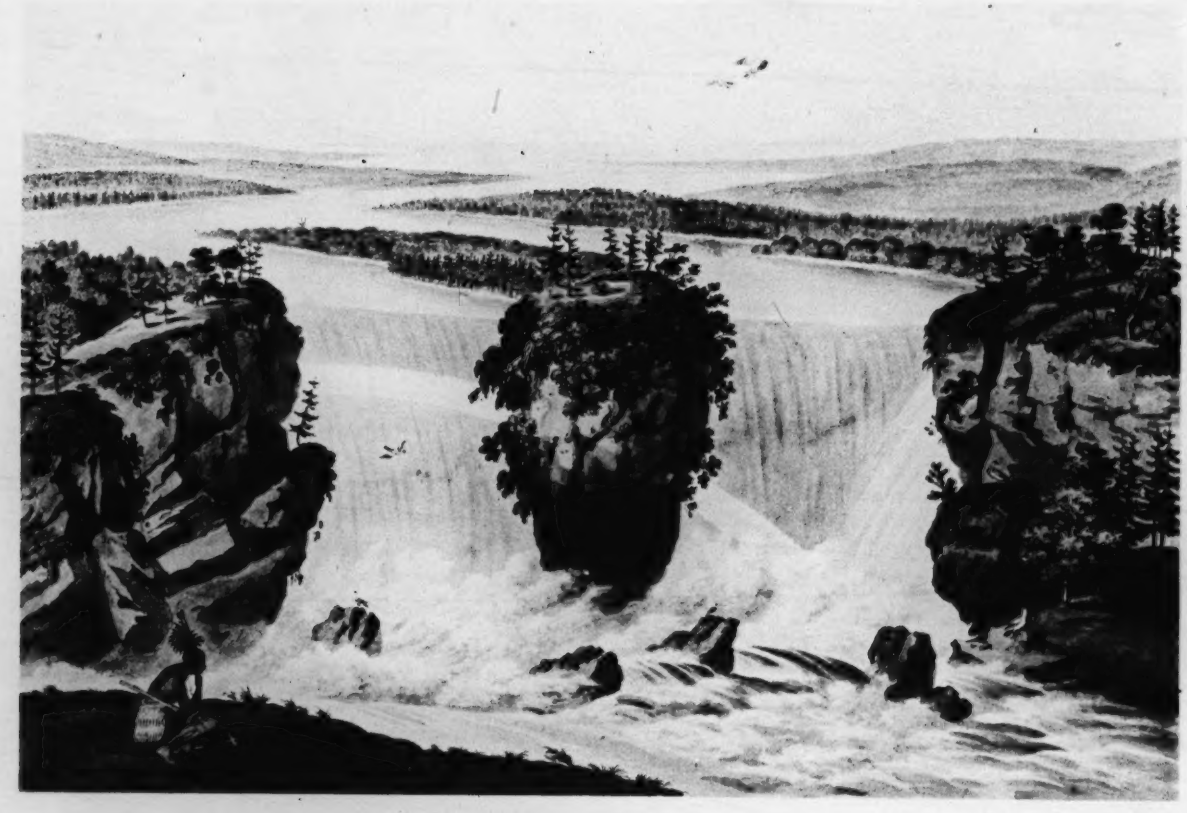
Canadian history and scenery were well documented by British officers painting in Canada in the eighteenth and nineteenth centuries. These men, trained in watercolor sketching at the Royal Military Academy, Woolwich, painted not only for their own pleasure, but also for use as a pictorial record of sights and events of interest to friends back in England. These sketches by military draughtsmen of skill and artistic ability were often translated into engravings or lithographs and gained wide popular appeal in England and elsewhere.

Having received his commission as a second lieutenant in the Royal Regiment of Artillery in 1757, Thomas Davies was sent to Halifax and was stationed in North America for more than thirty years. During these years, Davies sketched Canadian scenes and has left us with an excellent record of the early years in that country. The fine detail in his watercolors demonstrates Davies' ability as a military draughtsman, but the artistic merits of his compositions are of even greater importance.

HENRY FUSELI *(British, 1741-1825)*

82 Vue de la Cascade du Niagara, ca. 1770
etching and watercolor, 12⅛ x 16
Lent by Sigmund Samuel Canadiana Gallery, Royal Ontario Museum

H. Fuessli, better known in England as Henry Fuseli, was an eccentric artist who became professor of painting at the Royal Academy in 1799. His *Vue de la Cascade du Niagara* displays a spontaneity and lightness of touch which delights the viewer. The movement of the rushing water and the flying birds is contrasted with the Indian seated on the bank to the left reflecting on the scene before him. The highly imaginative artist took deliberate liberties with the scene and may be suggesting the Great Lakes and the Rocky Mountains in the background.



JAMES PATTISON COCKBURN *(British, 1799(?)-1847)*
68 Below Old Ferry, 1829
watercolor, 10½ x 16¾
Lent by Sigmund Samuel Canadiana Gallery, Royal Ontario Museum

Like Thomas Davies, James Pattison Cockburn received his military training at the Royal Military Academy at Woolwich. A lieutenant colonel in the Royal Artillery, Cockburn was stationed in Quebec from about 1826 to 1836 and during these years made numerous sketches. Working to achieve accuracy rather than effect with his watercolors, Cockburn was interested in presenting a direct description of a scene rather than a very dramatic or impressionistic one. In order to render the scene in greater detail he usually outlined his composition first in pen and sepia and then applied a transparent wash.

WASHINGTON ALLSTON (?) *(American, 1779-1843)*

60 no title, no date
watercolor, 9¾ x 14¾
Lent by Allen Staley

It has been suggested that this watercolor is an imaginary view of the Falls painted in England by an artist who had never seen them. Certainly it is not a recognizable view of Niagara Falls but contains a waterfall, and in the foreground, Indians and snakes. It is probable that it is correctly attributed to Washington Allston, a key figure in the development of nineteenth century American romantic painting.

JAMES J. VULLO *(American, born 1914)*
100 Rocks and Rapids, Niagara Falls, 1963
pen and ink, 24 x 19
Lent by the artist

James Vullo, a Buffalo artist, explores in his drawing the abstract qualities of the Falls. Although his *Rocks and Rapids, Niagara Falls,* is not a recognizable representation of the scene, the vibrant effect achieved through the strong contrast of black areas against a white background relates to the movement of the foaming waters striking upon the rocks.

Watercolors

60. WASHINGTON ALLSTON (?)
(American, 1779-1843)
no title, no date
watercolor, 9¾ x 14¾ *illustrated on page 42*
Lent by Allen Staley

61. Anonymous (possibly James Gray)
Niagara Falls from Canada Side, 1828
watercolor, 9 x 14
Lent by J. Stuart Fleming Collection

62. Anonymous (possibly Henry Fuseli)
The Canadian and American Falls, 1763
watercolor, 13 x 21
Lent by J. Stuart Fleming Collection

63. Anonymous
Niagara River, late 18th century
pen, ink and watercolor, 9 x 19
Lent by Sigmund Samuel Canadiana Gallery, Royal Ontario Museum

64. J. H. CADDY
Canadian Fall, Niagara from below Table Rock, 1859
watercolor, 10 x 13
Lent by J. Stuart Fleming Collection

65. J. H. CADDY
Canadian Fall, Niagara from Road to Ferry, 1859
watercolor, 10 x 13
Lent by J. Stuart Fleming Collection

66. J. H. CADDY
Niagara Falls from near Suspension Bridge, 1859
watercolor, 10 x 13
Lent by J. Stuart Fleming Collection

67. JAMES PATTISON COCKBURN
(British, 1779(?)-1847)
American Falls from the Old Ferry, 1829
watercolor, 13 x 19½
Lent by Sigmund Samuel Canadian Gallery, Royal Ontario Museum

68. JAMES PATTISON COCKBURN
Below Old Ferry, 1829
watercolor, 10½ x 16¾ *illustrated on page 41*
Lent by Sigmund Samuel Canadiana Gallery, Royal Ontario Museum

69. JAMES PATTISON COCKBURN
Horse Shoe Falls, Niagara, 1830
watercolor, 13¼ x 18¾
Lent by Sigmund Samuel Canadiana Gallery, Royal Ontario Museum

70. JAMES PATTISON COCKBURN
Niagara from the Old Ferry, 1829
watercolor, 13 x 19½
Lent by Sigmund Samuel Canadiana Gallery, Royal Ontario Museum

71. THOMAS DAVIES *(British, 1737-1812)*
Niagara Falls from Above, ca. 1762-1766
watercolor, 13½ x 20¾ *illustrated on page 38*
Lent by The New-York Historical Society

72. THOMAS DAVIES
Niagara Falls from Below, ca. 1762-1766
watercolor, 13½ x 20⅝ *illustrated on page 39*
Lent by The New-York Historical Society

73. HENRY DAVIS *(British, active 1818-1838)*
Niagara Falls, ca. 1850
watercolor, 12½ x 17
Lent by Sigmund Samuel Canadiana Gallery, Royal Ontario Museum

74. JAMES DUNCAN *(British, 1802-1881)*
Horseshoe Falls, Niagara, no date
watercolor, 16 x 24
Lent by Sigmund Samuel Canadiana Collection, Royal Ontario Museum

75. JAMES DUNCAN
Niagara Falls, no date
watercolor, 16 x 24
Lent by Sigmund Samuel Canadiana Collection, Royal Ontario Museum

76. WILLIAM DUNLAP *(American, 1766-1839)*
Niagara, 1815, from American Side
watercolor, 9 x 12¼
Lent by Addison Gallery of American Art, Phillips Academy

77. WILLIAM DUNLAP
Niagara Falls from the Canada Side, 1815
watercolor, 9 x 11¼
Lent by Addison Gallery of American Art, Phillips Academy

78. WILLIAM DUNLAP
View of American Falls from the Bank above Table Rock, Niagara Falls, 1815
watercolor, 8¾ x 11
Lent by Addison Gallery of American Art, Phillips Academy

Watercolors

79. WILLIAM DUNLAP
View of Canadian Falls from the Bank above Table Rock, Niagara Falls, 1815
watercolor, 8¾ x 11
Lent by Addison Gallery of American Art, Phillips Academy

80. HARRY FENN *(British, 1845-1911)*
The Whirlpool Rapids, 1893
gouache and ink, 14¼ x 10½
Lent by Roy J. Friedman

81. HARRY FENN
The Horseshoe Falls from the Three Sisters, 1893
gouache and ink, 14¼ x 10½
Lent by Roy J. Friedman

82. HENRY FUSELI *(British, 1741-1825)*
Vue de la Cascade du Niagara, ca. 1770
etching and watercolor, 12⅛ x 16
illustrated on page 40
Lent by Sigmund Samuel Canadiana Gallery, Royal Ontario Museum

83. RALPH GORE
The Falls of Niagara from the Upper Balcony of Brown's Hotel, 1821
watercolor, 14¾ x 39¼
Lent by The New-York Historical Society

84. BASIL HALL *(British, 1788-1844)*
Five sketches of Niagara Falls executed with a camera lucida, 1827
pencil and etching and watercolor, each sketch 4¼ x 8
Lent by J. Stuart Fleming Collection

85. GEORGE HERIOT *(British, 1766-?)*
Niagara, 1805
watercolor, 12¼ x 27¾
Lent by Victoria & Albert Museum

86. POLLY KING *(American, born 1901)*
Niagara Falls, 1956-1957
watercolor, 11 x 14
Lent by Colin McLarty

87. JOHN SINGER SARGENT
(American, 1856-1925)
Niagara Falls, no date
watercolor, 9 x 13
Lent by Mrs. Iola S. Haverstick

88. J. ELLIOTT WOOLFORD
Falls of Niagara from the American Side, 1824
watercolor, 10¾ x 16
Lent by The Toronto Public Library, Toronto and Early Canada Picture Collection

Drawings

89. Anonymous
Niagara Falls, ca. 1840
charcoal drawing, 20 x 26
Lent by John A. Callahan

90. WILLIAM MORRIS HUNT
(American, 1824-1879)
Niagara Falls, no date
pastel, 11¼ x 8⅞
Lent by Fogg Art Museum, Harvard University

91. MARY McGREGOR
Falls of Niagara, no date
pencil sketch, 11 x 16
Lent by The Toronto Public Library, Toronto and Early Canada Picture Collection

92. WILLIAM H. PARCHÉ *(American, 1883-1960)*
American Falls from Canada, 1959
ink on rice paper, 19 x 13
Lent by The Marine Trust Company of Western New York

93. WILLIAM H. PARCHÉ
Bell Tower at Canadian End of Bridge, 1959
ink on rice paper, 19 x 13
Lent by The Marine Trust Company of Western New York

94. WILLIAM H. PARCHÉ
Below Falls at Maid of the Mist Landing after Rock-fall, 1959
ink on rice paper, 13 x 19
Lent by The Marine Trust Company of Western New York

95. WILLIAM H. PARCHÉ
Below Rock Fall at Maid of the Mist Landing, 1959
ink on rice paper, 19 x 13
Lent by The Marine Trust Company of Western New York

96. WILLIAM H. PARCHÉ
Prospect Point, 1959
ink on rice paper, 19 x 13
Lent by The Marine Trust Company of Western New York

97. WILLIAM H. PARCHÉ
Rock of Ages and Cave of Winds, 1959
ink on rice paper, 19 x 13
Lent by The Marine Trust Company of Western New York

98. WILLIAM H. PARCHÉ
Terrapin Point from Prospect Point, 1959
ink on rice paper, 19 x 13
Lent by The Marine Trust Company of Western New York

99. WILLIAM H. PARCHÉ
Upper Cataract and Upper Falls as seen from Burning Spring, Canada, 1959
ink on rice paper, 13 x 19
Lent by The Marine Trust Company of Western New York

100. JAMES J. VULLO *(American, born 1914)*
Rocks and Rapids, Niagara Falls, 1963
pen and ink, 24 x 10 *illustrated on page 43*
Lent by the artist

Prints

Anonymous

101 Niagara Falls (from Hennepin's *New Discovery*, first English edition, 1699) engraving, 5⅜ x 6⅞

Lent by Sigmund Samuel Canadiana Gallery, Royal Ontario Museum

Father Louis Hennepin, the first white man to write of the Falls at length, accompanied La Salle's expedition when it sailed into the Niagara River on December 1, 1678. Describing the wonder and splendor of this sight, Hennepin wrote in his book, *New Discovery:*

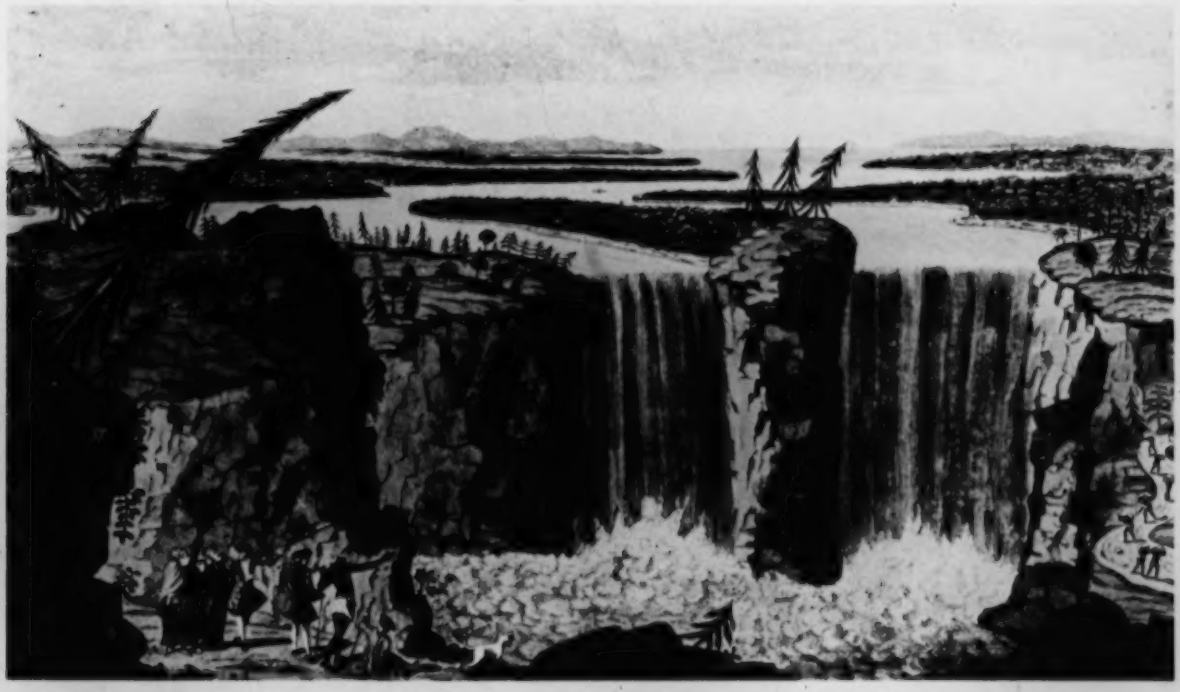
Betwixt the Lake Ontario and Erie, there is a vast and prodigious Cadence of Water which falls down after a surprising and astonishing manner, insomuch that the Universe does not afford its Parallel. 'Tis true, Italy *and* Suedeland *boast of some such Things; but we may well say they are but sorry Patterns, when compared to this of which we now speak. At the foot of the horrible Precipice we meet with the River* Niagara, *which is not above half a quarter of a League broad, but is wonderfully deep in some places. It is so rapid above this Descent, that it violently hurries down the Wild Beasts while endeavoring to pass it, to feed on the other side; they not being able to withstand the force of its Current, which inevitably casts them down headlong above Six hundred foot.*

The engraving of Niagara Falls, first published in Hennepin's book (Utrecht edition 1697) was not based on a sketch made on the spot, but rather on Hennepin's romantic description of the scene. For 150 years after the publication of this print, views of Niagara were inspired not by the Falls themselves, but from the Hennepin engraving which renders the scene with great exaggeration.

R. HANCOCK *(British, 1730-1817)*

122 The Waterfall of Niagara, in North America, no date
color engraving, 10¼ x 15¾
Lent by Sigmund Samuel Canadiana Gallery, Royal Ontario Museum

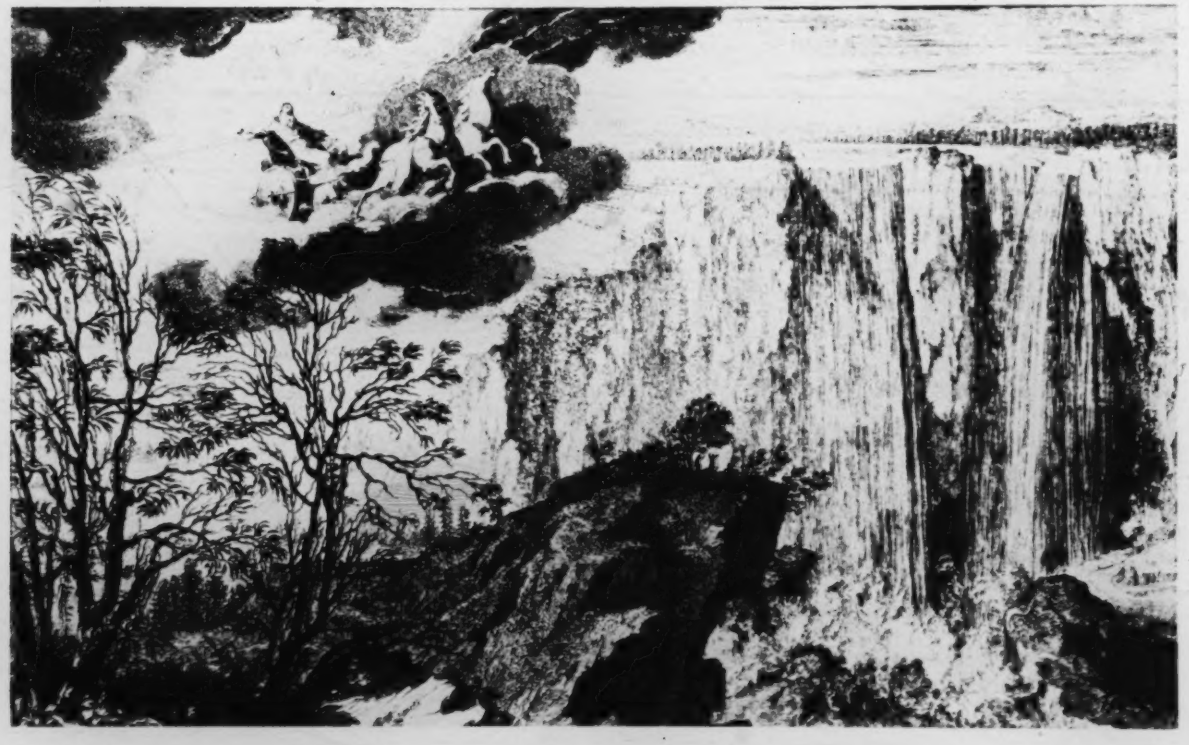
Engraved in 1794, R. Hancock's *The Waterfall of Niagara* is, in the division of the composition and in the high viewpoint, quite clearly dependent upon the Hennepin print. The artist has, however, embellished the scene with the exaggerated pine trees, the men admiring the Falls to the left and the workers on the right bearing their burdens down the trail.



SEBASTIEN LE CLERC *(French, 1637-1714)*

131 Chute de la Rivière de Niagara. Elie enlevé dans un Char de Feu, ca. 1700
engraving, $6\frac{1}{2} \times 11\frac{1}{2}$
Lent by Mrs. Ivan Hekimian

Sebastien Le Clerc's engraving is quite obviously based upon the Hennepin print and thus dates after 1697 and before LeClerc's death in 1714. The artist has, however, coupled this with a representation of Elijah being assumed into Heaven in his fiery chariot. This French artist has been impressed by the divine magnificence of the Falls and expresses this by relating these two wonders.



THOMAS DAVIES *(British, 1737-1812)*

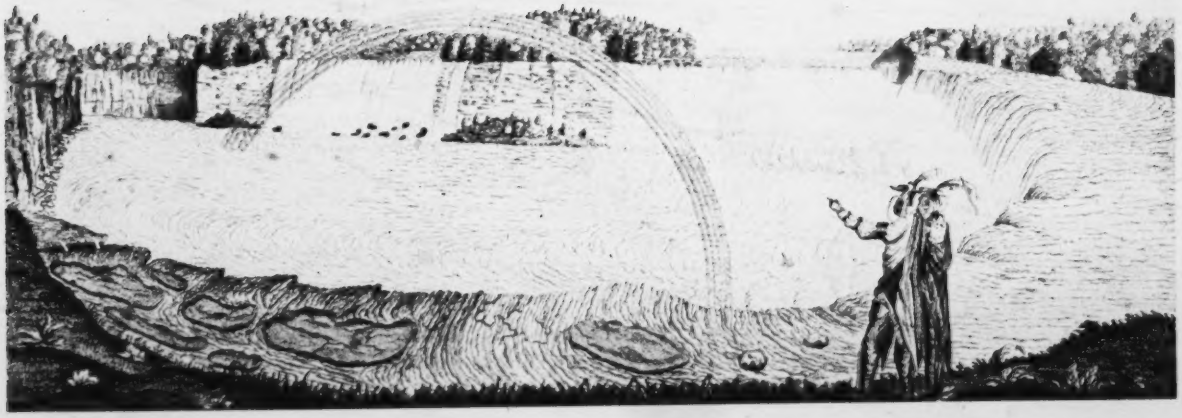
120 engraved by J. Fougeron

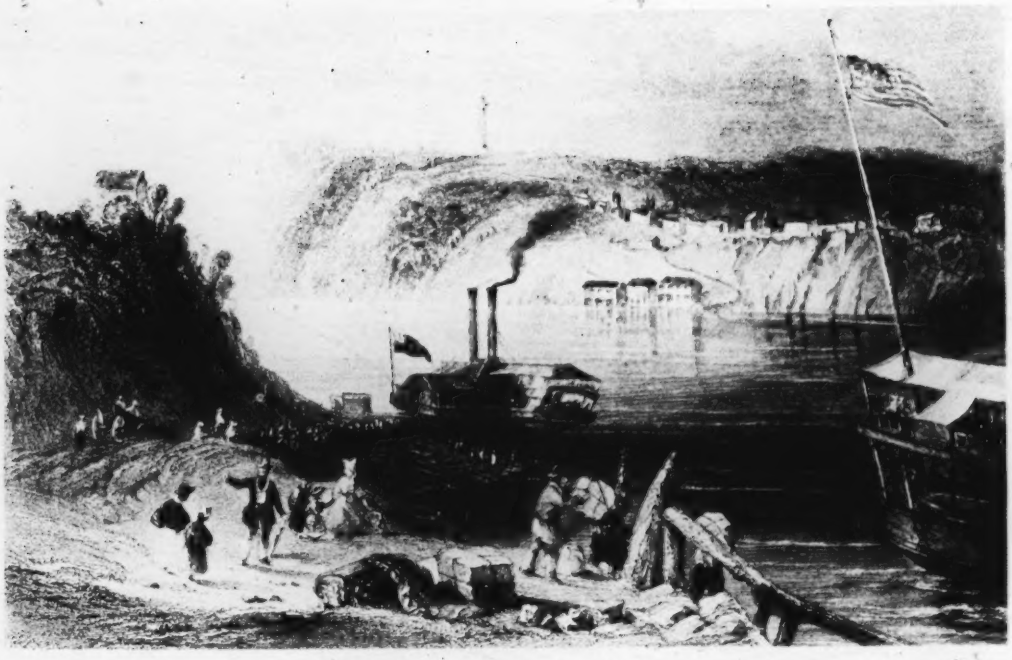
An East View of the Great Cataract of Niagara, ca. 1768

engraving, $13^{3}/_{16} \times 20^{1}/_{16}$

Lent by Sigmund Samuel Canadiana Gallery, Royal Ontario Museum

Translating Thomas Davies' watercolor into an engraving, J. Fougeron has emphasized the graphic qualities of the Davies sketch. The rainbow, the water and the mist are all described with a line that seems to have a life of its own. The two Indians in the foreground, placed behind the Horseshoe Fall, play an important role in making the composition lively and in focusing the spectator's attention on the vast expanse before them.





WILLIAM HENRY BARTLETT *(British, 1809-1854)*
engraved by Charles Richardson

106 Brock's Monument, 1835
color engraving, $4\frac{3}{4} \times 7$
Lent by Mr. and Mrs. Clifford J. Carroll

The travels of William Henry Bartlett in North America, Europe and the Middle East are well documented by the many prints engraved after his watercolors sketched on his expeditions. Perhaps most familiar to collectors in the United States and Canada are *Scenery of America* and *Canadian Scenery* published early in his career. So impressed was Bartlett on his first trip to America by the beauty of this country, that he seriously considered settling here, but later decided against it.

Niagara Falls particularly awed the artist who wrote, "You may dream of Niagara, but words will never describe it to you." The four Niagara prints included in this exhibition are interesting not only for their artistic merit, but also for the historical data which they contain. *Queenston Heights* pictures the first monument raised to Sir Isaac Brock in 1826, blown up in 1840, and re-erected in 1853. The rowboat used as a ferry for many years is rather quaintly depicted in the engraving, *Landing on the American Side*.

Anonymous

102 Mons: Blondin's Walk Across the Cataract, 1859
color engraving, 25¼ x 11½
Lent by Niagara Mohawk Power Corporation

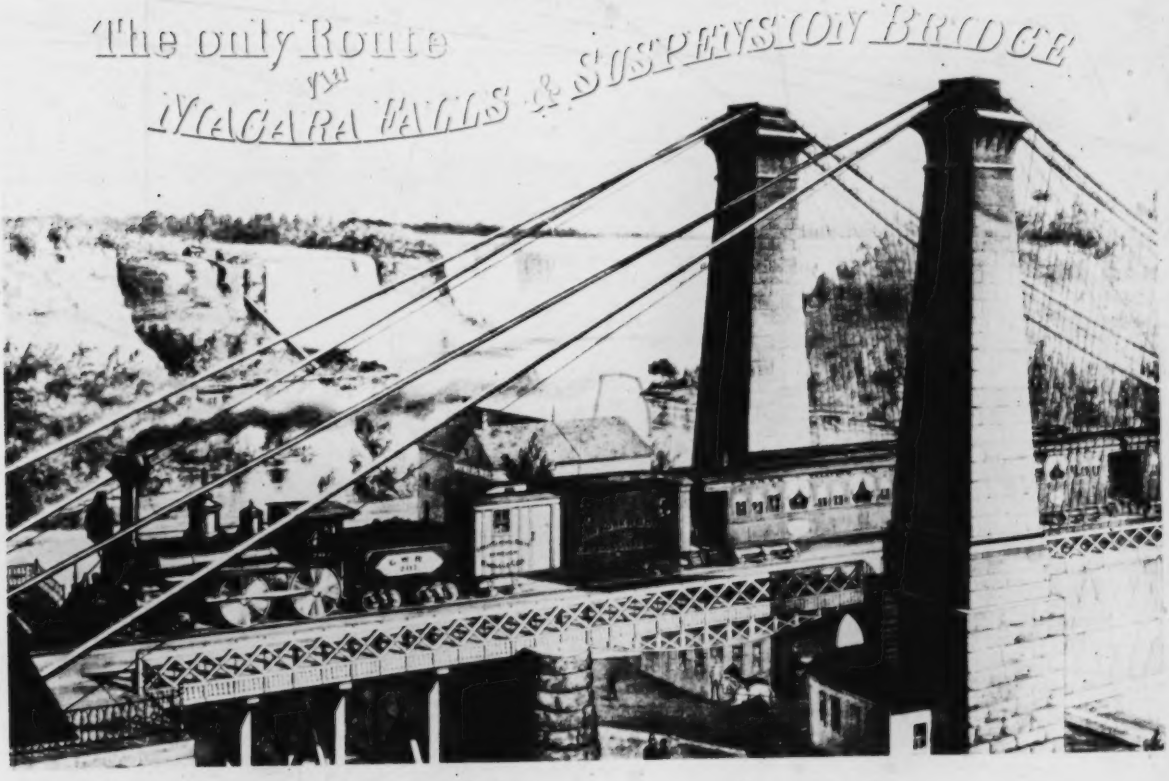
Stunt men and women have for years been attracted by the challenge offered by the dangerous rushing waters of Niagara Falls. Blondin, the famous French tightrope walker, made numerous trips across the gorge between 1859 and 1861. A good showman as well as stuntsman, he would sometimes bear his manager across on his back, or at other times carry a stove on which he would cook a small lunch.

A lithograph by an unknown artist documents one of these daring trips. In order to include the crowds watching on the banks, the Suspension Bridge and the Falls themselves, the artist has suspended all empirical perspective. By using several different horizon lines the artist focuses the eye of the spectator on the central figure of Blondin and also achieves a patterned effect which permits a view that encompasses the area from the bridge to the Falls.

Evelyn Rumsey Cary *(American, 1855-1924)*

165 Niagara. 1901
color lithograph, 37½ x 25
Lent by Charles K. Bassett

The old Indian legend of the Maid of the Mist provides the motif for the poster of the Pan-American Exposition of 1901 designed by Evelyn Rumsey Cary. A Buffalo artist, Mrs. Cary clothes the nymph in the water of Niagara. Then as now, the Falls was a popular tourist attraction and it is only natural that it should be chosen to advertise the world-famous Fair at Buffalo.



The Only Route via Niagara Falls and Suspension Bridge, no date
156 color lithograph, 19 x 27
Lent by The New-York Historical Society

An exhibition presenting Niagara Falls in all its aspects would not be complete without a representative sampling of the many ways this subject has been used for commercial purposes. It is interesting to note that the pictorial possibilities of the Falls have been explored in the well-known advertisements for Canada Southern Railway and Shredded Wheat, music covers, and theatrical posters such as "Niagara Leap by the Wonderful Buislay Family" (illustrated on the following page).

The Falls have also been the basis for the humor of such cartoonists as Henry Furniss and the satirical wit of other illustrators published in *Harper's Weekly* and *Frank Leslie's Illustrated Newspaper*.

Niagara Leap by the Wonderful Buislay Family, no date
164 color lithograph, 24¼ x 21⅛
Lent by The New-York Historical Society

Prints

101. Anonymous
Niagara Falls (from Hennepin's *New Discovery*, 1st English edition, 1699)
engraving, $5\frac{3}{8} \times 6\frac{7}{8}$ *illustrated on page 50*
Lent by Sigmund Samuel Canadiana Gallery, Royal Ontario Museum

102. Anonymous
Mons: Blondin's Walk Across the Cataract, 1859
color engraving, $25\frac{1}{4} \times 11\frac{1}{2}$
illustrated on page 55
Lent by Niagara Mohawk Power Corporation

103. Anonymous
Ship Canal around the Falls of the Niagara, ca. 1850
mezzotint, $3\frac{1}{4} \times 23\frac{1}{2}$
Lent by Smithsonian Institution, United States National Museum

104. Anonymous
Wasserfall von Niagara, prior to 1800
print, 8 x 12
Lent by Dr. and Mrs. Robert Warner

105. JOHN BACHMAN
(American, active 1850-1877)
Bird's Eye View of Niagara Falls, 1851
color lithograph, 22 x 31
Lent by Mrs. Ivan Hekimian

106. WILLIAM HENRY BARTLETT
(British, 1809-1854)
engraved by Charles Richardson
Brock's Monument, 1835
color engraving, $4\frac{3}{4} \times 7$ *illustrated on page 54*
Lent by Mr. and Mrs. Clifford J. Carroll

107. WILLIAM HENRY BARTLETT
engraved by J. C. Bentley
Landing on the American Side, 1835
color engraving, $4\frac{3}{4} \times 7$
Lent by Mr. and Mrs. Clifford J. Carroll

108. WILLIAM HENRY BARTLETT
engraved by J. C. Armytage
Queenston, 1835
color engraving, $4\frac{3}{4} \times 7$
Lent by Mr. and Mrs. Clifford J. Carroll

109. WILLIAM HENRY BARTLETT
engraved by E. Radclyffe
The Whirlpool, 1835
color engraving, $4\frac{3}{4} \times 7$
Lent by Mr. and Mrs. Clifford J. Carroll

110. WILLIAM JAMES BENNETT
(British, 1787-1844)
American Fall from Goat Island, ca. 1830
color aquatint, $16 \times 20\frac{1}{2}$
Lent by Sigmund Samuel Canadiana Gallery, Royal Ontario Museum

111. CARL BODMER *(Swiss, 1809-1893)*
engraved by Lucas Weber
Niagara Falls, 1879
aquatint, $15\frac{1}{4} \times 19\frac{1}{2}$
Lent by Niagara Mohawk Power Corporation

112. J. BOUVIER
Destruction of the American Steamboat Caroline, 1838
color lithograph, $8\frac{1}{2} \times 11$
Lent by Sigmund Samuel Canadiana Gallery, Royal Ontario Museum

113. BROWNE after D. WADSWORTH
Part of Niagara Falls on U.S. Side of River, seen from Canada Side, 1800
color lithograph, $9\frac{7}{8} \times 7\frac{3}{8}$
Lent by Mrs. Ivan Hekimian

114. BUCHAN
Niagara Falls, 1848
engraving, $9\frac{1}{4} \times 13\frac{1}{4}$
Lent by Albright-Knox Art Gallery

115. EDWARD BURRILL, JR.
Niagara in Winter, 1874
tinted lithograph, $21\frac{5}{8} \times 27\frac{1}{2}$
Lent by The Library of Congress

116. T. CARTWRIGHT after GEORGE BECK
(British, 1748 or 1750-1812)
The Falls of Niagara, 1805
aquatint, 16 x 22½
Lent by Mrs. Ivan Hekimian

117. THOMAS COLE *(American, 1801-1848)*
engraved by T. S. Woodcock
A Distant View of the Falls of Niagara, 1832
engraving, 5½ x 7¾
Lent by Mrs. Ivan Hekimian

118. P. COLE
Distant View of the Falls of Niagara, ca. 1800
color engraving, 7 x 9
Lent by
Niagara Frontier State Park Commission

119. NATHANIEL CURRIER *(American, 1813-1888)*
and JAMES MERRITT IVES
(American, 1824-1895)
Niagara Falls from the Canada Side, 1873
color lithograph, 28½ x 37½
Lent by Niagara Mohawk Power Corporation

120. THOMAS DAVIES *(British, 1737-1812)*
engraved by J. Fougeron
An East View of the Great Cataract of Niagara, ca. 1768
engraving, 13 3/16 x 20 1/16 *illustrated on page 53*
Lent by Sigmund Samuel Canadiana Gallery, Royal Ontario Museum

121. J. W. EDY *(British, active 1780-1808)* after
G. B. FISHER *(British, active 1780-1820)*
View of the Falls of Niagara, North America, 1796
aquatint, 24 x 37¼
Lent by Mrs. Ivan Hekimian

122. R. HANCOCK *(British, 1730-1817)*
The Waterfall of Niagara in North America, 1794
color engraving, 10¼ x 15¾
illustrated on page 51
Lent by Sigmund Samuel Canadiana Gallery, Royal Ontario Museum

123. ROBERT HAVELL, JR. *(British, 1793-1878)*
Panoramic View of the Falls of Niagara, 1846
color aquatint, 10¾ x 34¼
Lent by The Detroit Institute of Arts

124. GEORGE HERIOT *(British, 1766-1844)*
engraved by F. C. Lewis
View of the Falls from beneath the Bank on the Fort Schlosser Side, 1807
color aquatint, 7¼ x 5⅛
Lent by Sigmund Samuel Canadiana Gallery, Royal Ontario Museum

125. F. HOLLOWAY
American Falls from Goat Island, 1846
lithograph, 8 x 12
Lent by J. Stuart Fleming Collection

126. F. HOLLOWAY
Niagara Falls, Suspension Bridge, no date
color lithograph, 10⅛ x 15¼
Lent by Albright-Knox Art Gallery

127. CHARLES HUNT *(British, 1803-1877)* after
JAMES P. COCKBURN *(British 1779(?)-1847)*
The Falls of Niagara, 1833
aquatint, 17 x 26
Lent by Collection Lessing J. Rosenwald

128. FREDERICK K. KNIGHT
Queenston and Lewiston Suspension Bridge, ca. 1850
lithograph, 18 x 24
Lent by Smithsonian Institution, United States National Museum

129. AUGUST KÖLLNER *(German, 1813- ?)*
lithographed by Deroy
American Falls from Table Rock, 1848
lithograph, 8 x 11½
Lent by Mrs. Ivan Hekimian

130. AUGUST KÖLLNER
lithographed by Deroy
Horseshoe Fall from Canada Side, 1848
lithograph, 8 x 11½
Lent by Mrs. Ivan Hekimian

131. SEBASTIEN LE CLERC *(French, 1637-1714)*
Chute de la Riviere de Niagara; Elie Enlevé dans un Char de Feu, ca. 1700
engraving, 6½ x 11½ *illustrated on page 52*
Lent by Mrs. Ivan Hekimian

132. I. CROSBY MILLER
lithographed by Hall
Niagara Falls, 1837
color lithograph, 17½ x 21
Lent by Mr. and Mrs. Crawford Wettlaufer

133. JOHN NEALE after W. J. BENNETT
(British, 1787-1844)
View of the British Falls from Goat Island, 1831
color aquatint, 16 x 20½
Lent by Mrs. Ivan Hekimian

134. G. OAKLEY
Rapids and Bridge above the Falls, 1851
color engraving, 9¼ x 14¾
Lent by
Niagara Frontier State Park Commission

135. JOSEPH PENNELL *(American, 1860-1926)*
Building the Power House, Canadian Side, 1910
lithograph, 20¾ x 13¾
Lent by The Library of Congress

136. JOSEPH PENNELL
Falls Station, Niagara, 1910
lithograph, 12¼ x 18¾
Lent by The Library of Congress

137. REMOND after BLOUET
View of the Schlosser Fall, ca. 1830
color lithograph, 19½ x 15¾
Lent by Niagara Mohawk Power Corporation

138. REMOND after BLOUET
View of the Central Fall taken from Goat Island, ca. 1830
color lithograph, 19½ x 15¾
Lent by Niagara Mohawk Power Corporation

139. AMOS W. SANGSTER *(American, 1833-1904)*
Niagara Falls, 1887
etching, 13⅜ x 9
Lent by Mr. and Mrs. Chester Wright

140. AMOS W. SANGSTER
Niagara Falls, 1887
etching, 13⅜ x 9
Lent by Mr. and Mrs. Chester Wright

141. AMOS W. SANGSTER
View of Horseshoe and American Fall, ca. 1886
etching, 9 x 13¾
Lent by
Niagara Frontier State Park Commission

142. JOHN VANDERLYN *(American, 1775-1852)*
engraved by F. C. Lewis
A View of the Western Branch of the Falls of Niagara, 1804
engraving, 20½ x 29½
Lent by John D. Hatch

143. JOHN VANDERLYN
engraved by Merigot
A Distant View of the Falls of Niagara, 1804
engraving, 30 x 37
Lent by John D. Hatch

144. W. VIVIAN
lithographed by T. M. Baynes
American Fall from Ravine Opposite, 1830
lithograph, 7 x 10
Lent by J. Stuart Fleming Collection

145. W. VIVIAN
lithographed by T. M. Baynes
British or Horseshoe Fall, 1830
lithograph, 7 x 10
Lent by J. Stuart Fleming Collection

146. W. VIVIAN
lithographed by T. M. Baynes
Horseshoe Fall from Canada Bank, 1830
lithograph, 7 x 10
Lent by J. Stuart Fleming Collection

147. W. VIVIAN
lithographed by T. M. Baynes
Niagara, American Fall from Bank Above, 1830
lithograph, 7 x 10
Lent by J. Stuart Fleming Collection

148. WILLIAM GUY WALL *(American, 1792-1858)*
engraved by J. Archer
Niagara Falls, 1834
color engraving, 4⅛ x 9
Lent by Mrs. Ivan Hekimian

149. T. WALLIS after W. M. CRAIG
Falls of the Niagara on the River St. Lawrence, Canada, 1802
engraving, 4¾ x 6¾
Lent by Mrs. Ivan Hekimian

150. ISAAC WELD *(Irish, 1774-1856)*
View of Niagara Falls, 1798
color engraving, 6¼ x 9
Lent by Mr. and Mrs. Clifford J. Carroll

151. T. WELD
Veduta della Piccola Cascata, ca. 1800
color engraving, 3 x 4
Lent by Mr. and Mrs. Clifford J. Carroll

152. T. WELD
Veduta della Cascata a Ferro di Cavallo, ca. 1800
color engraving, 3 x 4
Lent by Mr. and Mrs. Clifford J. Carroll

153. T. WELD
Veduta Generale della Cascata di Niagara, ca. 1800
color engraving, 3 x 4
Lent by Mr. and Mrs. Clifford J. Carroll

154. HIROSHI YOSHIDA *(Japanese, 1876-1950)*
Niagra (sic) Falls, 1925
woodblock, 9¾ x 14½
Lent by Mrs. Ivan Hekimian

Advertisements, Posters, Cartoons and Music Covers

155. The American Oleograph Company
advertisement for the Canada Southern Railway, ca. 1880
color lithograph, 19⅜ x 28
Lent by The Library of Congress

156. The Only Route via Niagara Falls & Suspension Bridge
color lithograph, 19 x 27 *illustrated on page 57*
Lent by The New-York Historical Society, The Bella C. Landauer Collection

157. Erie Railway, The Great Centennial Excursion Route
wood engraving, 18 x 13¾
Lent by
Warshaw Collection of Business Americana

158. Grand Trunk Railway
chromo lithograph, 7¼ x 5½
Lent by
Warshaw Collection of Business Americana

159. The Sage Sons & Co.
Niagara Falls, © 1870
color lithograph, 21½ x 28
Lent by The Library of Congress

160. View of the Falls of Niagara; Oldridges Balm of Columbia, © 1838
etching and engraving, 10¼ x 7½
Lent by The Library of Congress

161. Advertisement for Shredded Wheat
color lithograph, 3⅜ x 5⅞₁₆
Lent by
Warshaw Collection of Business Americana

162. The Natural Food Company
color lithograph, 3 x 3¼
Lent by
Warshaw Collection of Business Americana

163. Sackett & Wilhelms
Niagara in Winter Hill Brothers; Wholesales in Fine Millinery, 1894-1895
chromo-lithograph, 32½ x 54
Lent by
Harry Shaw Newman, The Old Print Shop, Inc.

164. Niagara Leap by the Wonderful Buislay Family
color lithograph, 27¼ x 21⅛
illustrated on page 58
Lent by The New-York Historical Society

165. EVELYN RUMSEY CARY
(American, 1855-1924)
Niagara, 1901
color lithograph, 37½ x 25
illustrated on page 56
Lent by Charles K. Bassett

166. T. B. Thorpe Exhibiting His Panorama to the Japanese Embassadors
wood engraving from *Harper's Weekly*
July 7, 1860, 7½ x 9½
Lent by Miss Mary Bartlett Cowdrey

167. Niagara Seen with Different Eyes
wood engraving from *Harper's Weekly*
13½ x 20½
Lent by
The State Historical Society of Wisconsin

168. Summer Life at Niagara Falls — 'A Breathing Spot on the Route'
wood engraving from *Frank Leslie's Illustrated Newspaper*, October 25, 1879, 25⅜ x 17¼
Lent by Niagara Mohawk Power Corporation

169. HARRY FURNISS *(Irish, 1854-1925)*
Jonathan Harnessing Niagara, ca. 1900
pen and ink, 5⅛ x 7¼
Lent by The Library of Congress

170. Blondin March by Albert Poppenberg, 1861
color lithograph, 14⅛ x 10⅞
Lent by The New-York Historical Society, The Bella C. Landauer Collection

171. Leslie Polka by J. E. Hartell, © 1865
color lithograph, 14 x 10¾
Lent by The Library of Congress

172. Souvenir de Niagara Caprice Caracteristique pour pianoforte, by Aug. Cockel, © 1855
etching with tint block, 13⅜ x 19⅜
Lent by The Library of Congress

Edited by Ursula N. Eland
Printed by Harry Hoffman and Sons, Buffalo, New York
Graphics by Peter Oestreich

ALBRIGHT-KNOX ART GALLERY *BUFFALO, NEW YORK*